



OBSERVATIONS ON THE PLAN OF DWELLING-HOUSES IN TOWNS.

BY PROFESSOR KERR [F.].

Read at the General Meeting, Monday, 29th January 1894; and, with the illustrations, registered at Stationers' Hall as the property of the Royal Institute.

The President, J. Macvicar Anderson, in the Chair.

MR. PRESIDENT AND GENTLEMEN,—

The Art of Plan.—Every architect understands from experience the radical importance of good plan, even in the most ordinary circumstances. In these days the construction is probably easy enough; the design of graceful proportions and academical effect need not be troublesome; but to arrange the plan may still be a puzzling task; I may indeed go so far as to add that the more skilful the designer of a plan may be, the more trouble may his design give him, his greater insight only making him the more fastidious; in fact, he who gets through his planning most easily is he who does it carelessly, knowing no better. And if we turn to our great exemplar, Nature, it is not the mere durability of an animal or a plant that is most mysterious, or its beauty, but the design of its internal mechanism—its plan. There is no paradox in saying before this assembly that the whole universe of life is evolved from this initial element that we call plan. Excuse me for putting the case very familiarly: of what avail would be the strength of Hercules, the symmetry of Adonis, the splendour of Apollo, with a rickety organisation within?

The English Dwelling-house.—You do not require to be told that the English dwelling-house, in respect of plan, professes to be, at its best, the best in the world. For as it is a well-known boast that the English language is the one that gives best expression to the idea of *Home*, so also are we familiar with the proposition that home comfort is the special characteristic of the English house. Consequently I must be right in recognising it as a first principle of our professional science that the organic arrangement of a dwelling-house begins and ends with the idea of home or family comfort.

For the better understanding of this we may recall to mind the broad geographical distinction between the Oriental and ultimately Southern type of dwellings and the Occidental and ultimately Northern type. We see at a glance on the one hand the conditions of sunshine and balmy climate, and on the other the influences of cloud and cold. From the east, and through ancient Greece and Rome, there came to the South of Europe the habit of living in the open air, within the enclosure of a court or under a colonnade. This is still in principle the preference of the Latin nations, as when the Frenchman, the Italian, or the Spaniard dines in the street. From the north-west, on the contrary, and through bleak Scandinavia and Germany, came the enforced custom of living in a hut, a hall, a house, carefully covered in from the weather; and this Gothic principle it is that has been brought to such perfection in English houses during the present century. "Let those enjoy it," say our paterfamilias and

materfamilias, "let them enjoy it by all means, who go to bed on the roof of the house or in "the shadow of the garden wall; we prefer emphatically a 'desirable family residence.'"

The Town House.—The great difference between the house in the country and the house in the town is obviously this: in the one case the accommodation is conveniently and comfortably spread out over the proper extent of ground-space, while in the other it is so squeezed together laterally that it flies up into the air. Height becomes the substitute for breadth, and an inefficient substitute it always is. The rooms which would naturally be disposed side by side have to be artificially piled up tier upon tier, and even buried in the ground. Consequently, one has to be continually running up and down stairs; the very light of heaven becomes a scarcity; fresh air is an unattainable luxury; and even how to escape from over a fiery furnace is brought only too plainly within the range of practical consideration. All this cannot be helped, I know; this crowding is what constitutes the town; and the more important the town the greater the crowding; but let us look it fairly in the face.

The Town.—Is the law of Nature remorseless whereby this mere crowding brings into such sad relief the choking breath, the pallid cheek, the feeble frame? It is. To grasp the situation, pray regard it in this very practical light. We of the human race are a frail species of living things whose habitat is the bed of a certain ocean. We call it the Air; and it is a fluid of a somewhat touchy character chemically, not to be too much trifled with in respect of its quality. If left pure and fresh, every mouthful of it is invigorating to our life-blood; if moderately deteriorated by some reasonable accident, it recovers itself and bears no malice; but if subjected to too gross an outrage—that is to say, too flagrantly vitiated—the chemical consequence is inevitable. That consequence to us—in greater or less degree according to the case—is in fact blood-poisoning, just as if we were poor little fishes in a polluted sea. Now, in these circumstances, a town is simply an artificial patch of incrustation deposited upon our ocean-bed to accommodate a crowd of us for artificial purposes of our own; and, inasmuch as we well know that all forms of crowding of animal life produce pollution of the air, it follows that a town becomes of necessity so far an unwholesome place of habitation. How loathsomely foul some towns can become, I need not say; but I remember a peculiar suggestion once offered in public with reference to this point by an eminent physician, which may, perhaps, make a lasting impression upon your minds as it did on mine—namely, that one of the principal causes of the disappearance of the great cities of antiquity may not unlikely have been that the inhabitants were driven away by the intolerable pollution of the soil. However, looking again at this fluid in which we live, we find that it has a most happy faculty whereby it promptly whisks away into the upper regions, and so disperses harmlessly, any reasonable contamination which it can seize hold upon; but, of course, when the crowding of a town is made so compact as to prevent this aerial action, the contamination must remain, and must indeed increase, in spite of the provision that Heaven has made to the contrary. Then the occupants, in an enfeebled condition, must pull through life as they can; and although Nature, still beneficent, resorts (this is a strange fact) to the desperate contrivance of lowering in their case the standard of vital energy—less of the man and more of the monkey—so that, instead of dying, they still live on at an inferior level, "yet is their life but labour and sorrow." This may seem to be a fanciful picture; but it is not; we cannot be too forcibly made to understand that the very *raison d'être* of a town is crowding, and that crowding must, in the very nature of things, bring with it the evils of crowding.

The Organisation of a Plan.—This process of organisation, as the first part of his task, the designer is bound to follow out from first to last, in the case of a dwelling-house, more or less laboriously. It is not enough to account for a certain list of rooms, and to provide them all of such dimensions respectively and with such relations to each

other as shall be on the whole not unacceptable; this is little better than the old-fashioned mode of the *Vitruvius Britannicus*, by which the house was endowed with an academical exterior and a symmetrical interior, and the occupants were left to settle down in it as they best could. The skilful architect nowadays will include in his plan the furnishing of every room; in imagination he will personally occupy every corner; he will go up, and no less go down, every step of every stair; he will pass inwards and outwards through every doorway, and consider the precise interior effect and lighting-value of every window; he will discover every impediment and embarrassment that would afterwards be discovered; he will see the dinner prepared and served, the dishes washed, even the boots blacked; in short, nothing that in any way concerns the working of the house is beneath his notice. I do not say that in the result every item shall be faultless, but compromise must be in every instance reduced to a minimum. This is organisation, the scientific design of the internal economy, without which, be the house ever so stoutly built or graciously adorned, they labour in vain who build it.

Academical Plan.—

The symmetry and stateliness of an academical plan

—on paper—are always attractive; in a competition of designs, when a drawing of that class is placed side by side with others of different principle, these seem to be all in confusion. But those of us who, under difficult conditions, have tried academical plan most conscientiously, will

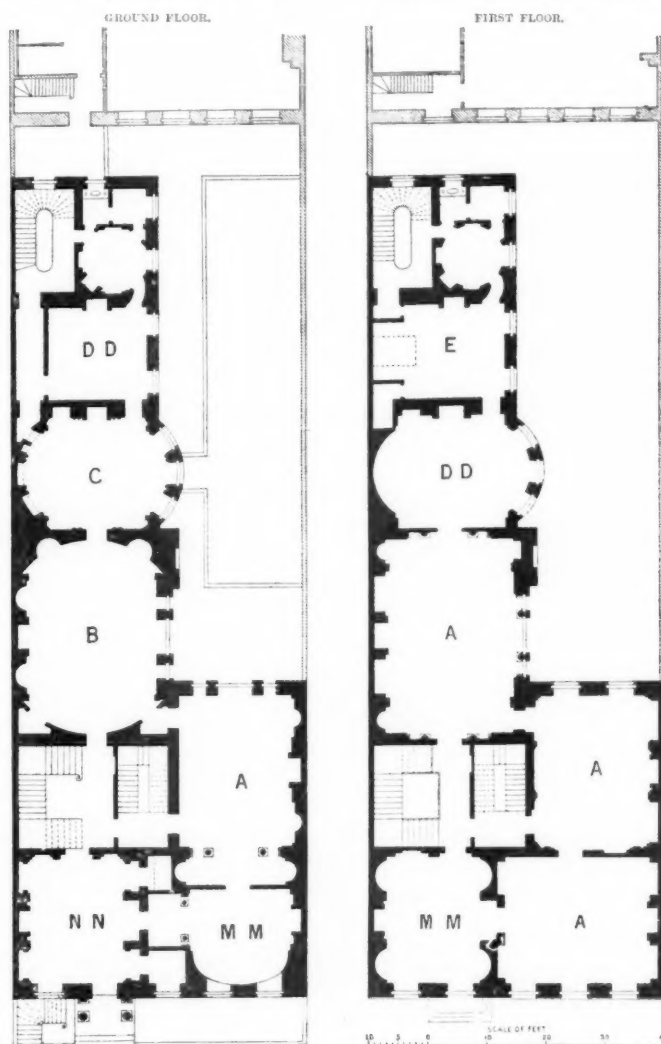


FIG. 1.—PLANS OF A HOUSE* IN GROSVENOR SQUARE. ROBERT ADAM, ARCHITECT, 1773.
(Reduced from R. & J. Adam's *Works in Architecture*, vol. ii, Plate I.)

A, Drawing-rooms. B, Dining-room. C, Library. E, Bedchamber. D D, Dressing-room.
M M, Ante-chamber. N N, Entrance Hall.

* Stated to be arranged after the French style of the period.

testify that it is not always a proper criterion for practical arrangement; and I submit that, in modern English dwelling-house plan of a high class, considering the extreme complexity of the accommodation, this paper simplicity is particularly fallacious. The only efficient test is to follow out, as I have said, the full detail of actual family occupation; in which case the apparent confusion of many a well-organised plan will soon disappear, and the symmetries of the mere paper plan may be found to depend upon a multitude of oversights and inconvenient compromises which could not be submitted to. Again, let me remind you by the way that academical plan is not necessarily classic plan; this title rather attaches to the Palladian mode of monumental inconvenience. But the antagonistic principle, both to the classical and to the academical, is the picturesque, an intentionally irregular mode, somewhat similar to the crude or primitive, but not to be confounded with that which is more accidental. Be all this as it may, however, there is a *via media*, which I can only call perhaps the non-academical, meaning that which allows to the experienced designer, without depreciating either the academical or the picturesque, a free hand.

Historical Development of House Plan.—This evolution of English plan, as applied to town houses, would be a highly instructive subject for consideration, but is not within our reach at present. I would recommend it, however, to some of our rising men of an antiquarian and analytical turn of mind, as a field of study and practical exposition in which, in these struggling times, there may be legitimately earned substantial distinction combined with substantial profit. In and about London itself there are still to be found, unaltered or nearly so, quite a sufficient number of characteristic examples of plan of the sixteenth, seventeenth, and eighteenth centuries, and the earlier part of the present nineteenth, from which a typical selection might be made, and so arranged in chronological order, with reference to the progress of principles, as to prove highly interesting, and not to professional designers alone, but to the curious public at large.

The Plan of a Town.—It is of no use to direct attention in England to the question what the plan of a town ought to be; the answer is that practically it ought to be, in one sense, what it is, but most assuredly, in another sense, something almost diametrically different. Every one of our towns has initiated its own plan by chance, and has developed it in its own way on the same principle. The leading lines are simply the accidental roadways of ancient traffic, and the enlargement of the place has been governed, from time to time, by the demands of business. The law of crowding has always operated in the same careless way; and the only deviation from the rule of happy-go-lucky has been when some indispensable improvement has been boldly effected at the public expense. "The laying out of towns" (as the fine phrase goes) means, in England, therefore, scarcely anything else than the amelioration, by hook or by crook, of their most glaring imperfections; and the only consolation seems to be that the achievements of our more ambitious kindred in America, with their open land and perfect freedom, are, in other ways, no better than our own. The genius of Anglo-Saxon civilisation evidently takes another turn. As we contemplate the grandiose disposition of Paris, we can only wonder how it has come about. So let us pass on.

The Story of Regent Street.—You may find an interesting illustration of the achievement of a great public improvement, and may be surprised at what has come out of it, if you will allow me to point to the history of the famous and familiar Regent Street of London. At the time of the resettlement of Europe after Waterloo, when the Allied Sovereigns paid a complimentary visit to London, the Prince Regent, afterwards King George the Fourth, was somewhat scandalised—as he well might be—at the ungainly appearance of the leading thoroughfares; and the result was the execution of a grand scheme for forming, on the basis of a crooked ancient way called Swallow Lane, a noble new axial avenue,

to which the name of Regent Street was appropriately given, beginning at the Royal Park of St. James's, and, with the help of Portland Place, reaching all the way to the extreme north, where "Marybone Fields," magnificently remodelled, became the Regent's Park. It is the two half-miles of high-class business premises that were built along the more important part of this great thoroughfare, with the residences over them, that constitute our illustration, and everybody who knows London at all knows them well. It goes without saying that they were designed in a manner which was deemed adequate for their stately situation; and no doubt it was universally expected that they would maintain that high character for a couple of centuries or so—the pride of the town. But now, when only three-quarters of a century has passed over them, how have they come to be regarded? Two half-miles of very shabby little shops, below the mark of many a new third-rate street, marvellously made the best of, but cumbering the ground; scarcely worth their ground-rents but for the exigencies of the locality, the showy shop-fronts, and the spacious dignity of the roadway; the wonder being that they survive at all! It is a commonplace sarcasm to refer to the *vis inertiae* of national property; but that is not our point: it is the times that have changed, while the houses have not changed with the times, and to take any other view of the case would spoil the illustration; in plain language, business has advanced, and the accommodation has been left woefully behind. The original conditions of occupation have so long been obsolete that it is scarcely possible now to realise them. The little shops that were then deemed so ample have every one of them had to take in, not only the back parlour, but every inch of the back garden; the kitchen offices below are warehouse basements, such as they can be made; and as for the residential accommodation above, not only has it been abandoned in that capacity, but there is a common saying that a newcomer will give as much for the shop alone as for the entire house; so that the upper storeys, with their miserable staircases, being unfit for better business, are either utilised for workrooms, lumber-rooms, and storage, or let off contemptuously for what they will fetch to photographers, inferior dressmakers, billiard-players, employment-agents, chiropodists, actresses, and a miscellaneous host of other such small deer. The shops, even when enlarged to the utmost, are grouped together in a forlorn way in twos and threes and half-dozens; adjoining houses in the back streets are absorbed voraciously; sometimes the streets themselves are overleaped; and the cry is still for more space and more. All the while the structural stability of the houses, never of good quality, has been so sorely tried by courageous alterations that the attention of the public authorities is now and then directed to the appearance of actual danger; and as for sanitary questions, the less said the better. I should think there is not such another instance in the world of so ambitious and successful an enterprise of building improvement being so prodigiously distanced by the advance of society within the limits of a single lifetime. The reverse processes—the failure of a street, its adversity, its decadence—are familiar phenomena, but this is prosperity with a vengeance!

But there is another illustration here suggested, bearing upon the question of street improvement. In about five-and-twenty years the Regent Street leases fall in *en masse*—and what is to be done then? The problem which the Crown agents will have to face is not merely how to appraise high ground-rents, but how to rebuild at all without disorganising a considerable proportion of the trade of London! However, just for a moment's recreation, let us take a little liberty with the future, and ask each other what will be the character of the great competition of designs, open to all the world, which will of course be instituted by a democratic Government, under the control of the trades unions, in the early years of the all-promising twentieth century. In all probability the winner of that competition is listening to me now, not unconscious of his genius. But think what a mass of other genius he will

have to combat by that time! It will not be all "Queen Anne" then. Bedford Park, advanced in the world, but still "standing upon ancient ways," will naturally restore the lamented

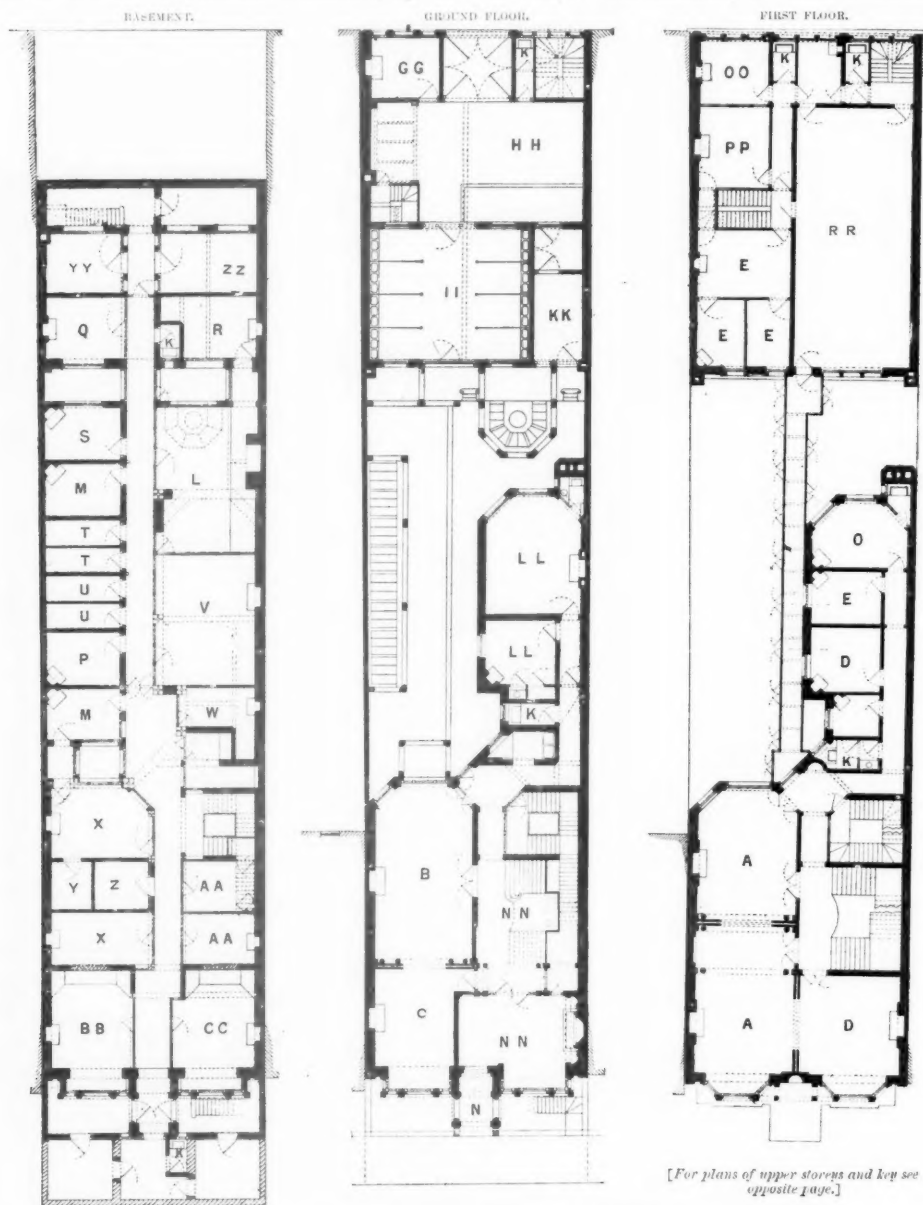


FIG. 2.—PLANS OF A HOUSE IN GROSVENOR SQUARE. J. T. WIMPERIS, ARCHITECT, 1883.

Swallow Lane in the style of Amsterdam; perhaps even Amsterdam herself may come in with the more genuine article; but Paris will meet the challenge with the feminine graces

A, Drawing-rooms. B, Dining-room. C, Library. D, Boudoirs. E, Bed-rooms. F, Day nursery. G, Night nursery. H, Bath-room. K, W.C.'s. L, Kitchen. M, Pantry. N, Porch. O, Sitting-room. P, Housemaid's room. Q, Chef's room. R, Scullery. S, Cook's room. T, Larder. U, Stores. V, Servants' Hall. W, Valet's room. X, Butler's and under-butler's room. Y, Plate-room. Z, Wine-room. A A, Men-servants' rooms. B B, Housekeeper's room. C C, Still-room. D D, Dressing-rooms. E E, Schoolroom. F F, Governess's room. G G, Harness-room. H H, Carriage-yard. I I, Stables. K K, Workshop. L L, Lord Aberdeen's room. M M, Ante-room. N N, Inner Hall. O O, Coachman's room. P P, Coachman's kitchen. R R, Large hall. S S, Upper part of large hall. T T, Heating chamber. Z Z, Lighting chamber.

Scale of about 32 feet to one inch.

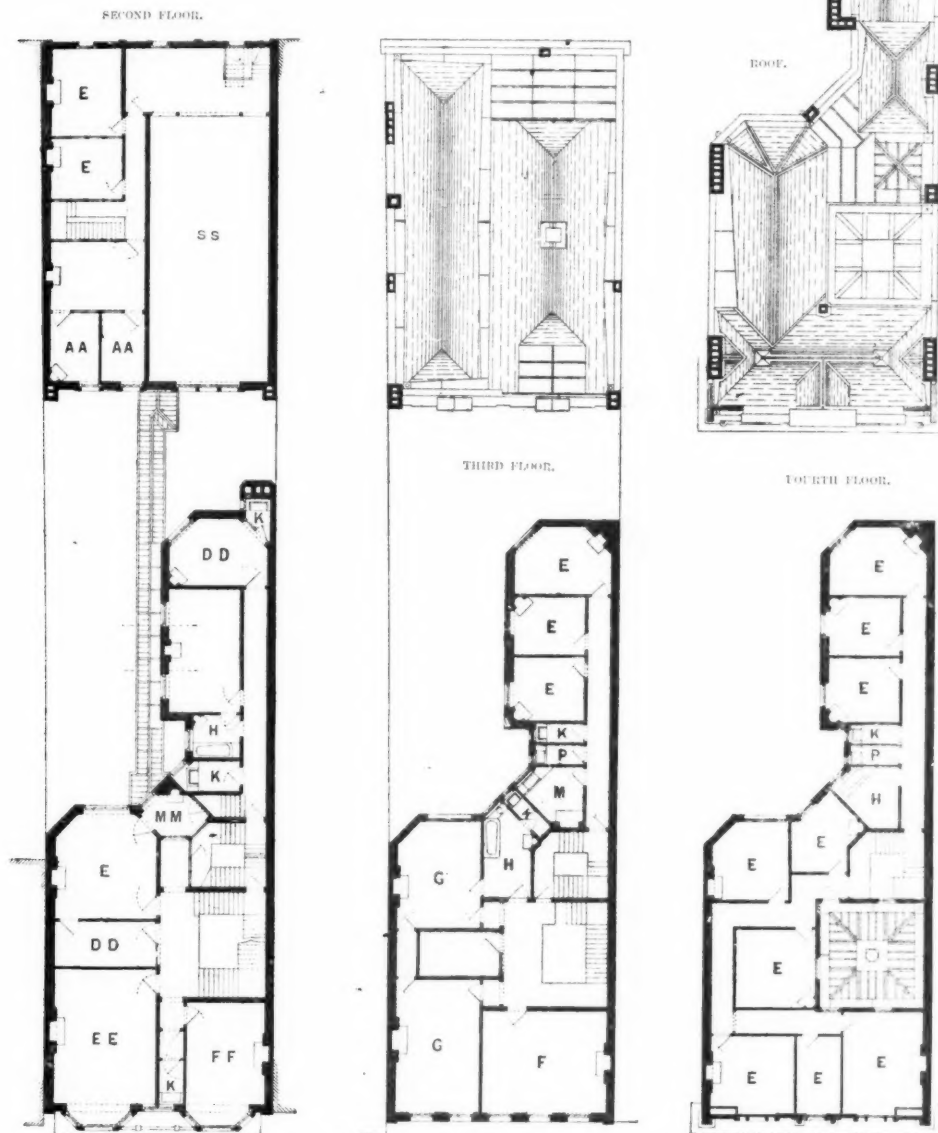


FIG. 3.—PLANS OF A HOUSE IN GROSVENOR SQUARE (continued) 1886.

of her boulevards; brusque Berlin will answer with the masculine Rococo of the Teuton; Vienna will submit examples of semi-Oriental brightness; even venerable Rome may pull herself together to prove that Italy still lives; and New York and Chicago—can it be doubted?—will show the old country how to do a big thing, in nineteen storeys and three hundred feet high, with skeleton of steel and skin of marble! Nor is this all; not only may our gentle “Arts and Crafts” by that time assert their practical pretensions, but fair ladies may have something to say; while sprightly amateurs can scarcely be expected to withhold their endeavours—some Ruskin to shoot a bolt for poetry, some Grimthorpe to explode a bomb for anarchy.

But, more seriously, what ought to be done with Regent Street is becoming a very grave public question. From my own lengthened official connection with the locality, I am of opinion that people are not only ready but anxious to find the money for rebuilding it entirely, as soon as may be permissible; and if Parliamentary authority were necessary for the compulsory purchase of those intermediate interests which are said to stand in the way, I cannot suppose there would be any difficulty in obtaining that. I do not presume, even as a public official, to dictate to those experienced functionaries who are in charge of the property—although, by the way, it is national property, with all the obligations attaching to that condition—but I would respectfully suggest the possibility of beginning to rebuild forthwith, by simply announcing a readiness to entertain whatever private proposals may be offered piecemeal, upon certain general terms that can easily be formulated; and then, I believe, you would have a brand-new Regent Street to show long before the twenty-five years are out, not only as a great benefit to the public and the town, but equally to the advantage of the Crown estate. And if we may suppose the first step to be the construction of a spacious subway along the centre line, perhaps this might accommodate the traffic of rebuilding.

Classification of Town Houses.—Coming now to the detail of my subject, the first or leading class of dwelling-houses in any large town is obviously the *Street House*, one of a close row where mere standing room is economised to the utmost; this economy of ground being based on two pressing considerations—namely, the costliness of ground-rent, and the operation of the first principles of crowding. Then, secondly, there is the *Suburban House*, which, in its proper form, has escaped out of the crowd altogether. But, thirdly, we have nowadays a special contrivance called the *Semi-detached House*, which is on the outskirts of the crowd, where ground is cheaper, and a modified amount of airiness is acceptable for want of more. Then, fourthly, there is the *Working Classes’ House*, which, including the lodgings for the poor, has of late years been the subject of much anxious discussion. Fifthly, and I may say lastly, we have the new and peculiar model of house-plan called by the awkward name of *Flats*. This classification is, of course, broad and general in character, but I think it will suit the present purpose.

The Street House.—The principle of crowding which is here prominent exercises its most extreme pressure at the foci of town business, and we may form an idea of what that pressure has already come to when in the City of London we see accommodation so tightly compressed that it is actually advertised by the number of square feet of floor-space. This order of street houses, however, does not come within our province; but there is another subsection, and a very important one numerically, which we must recognise—namely, those that occupy the streets appropriated to more ordinary shops, where the crowding of the town is much less severe than at the centre. The incidental peculiarities of plan, however, may still be passed by, for this reason—that the old-fashioned *Shopkeeper’s House*, in which the two departments, the ground floor for the shop and the other floors for the dwelling, were never separated, has gone very much out of use, except in inferior cases. The prosperous shopkeeper nowadays lives away from his business, and at home is a “private resident,” or

even a country gentleman. The so-called "upper part" over his shop he therefore lets off, either as business offices, or as a professional residence or other makeshift dwelling-house, or, perhaps most frequently, as subdivided lodgings for a class of occupants quite below his own standard. There are, however, two or three points of plan of which you may still be reminded. In the first place, it is a good rule not to design the basement storey as domestic offices; it is more valuable for business, and ought to go with the shop, if only for storage. Secondly, it is the rule that such a basement shall be well lighted by pavement lights and otherwise, and ventilated and made dry, fit for a ware-room or work-room. Thirdly, we provide a spacious stair leading down from the shop; because the commercial effect of this is to bring up the basement to the value of a ground-floor adjunct. Fourthly, in superior premises, what is often being done—following the plan adopted in the largest establishments—is to unite the first floor also to the shop, as an upper gallery, by a customers' stair both prominent and handsome; a measure again which confers upon a subordinate floor a ground-floor value.

But turning away now from business premises altogether to the typical dwelling-house, we still must fix our attention upon the principle of crowding. Of course, our street house is of many grades, reaching

from very high to very low, from the dainty home of fashionable society to the pathetic den of slum lodgings. Some of the best of these, and some of almost the worst, I have officially examined within a gunshot of this place of meeting, as I also have elsewhere; and no doubt many of you know more of the matter than I do; but what I wish to impress upon you is the fact that the evil influences of crowding are invariably conspicuous wherever dwellings are crowded; there is always a scarcity of air, a scarcity of light, a depressing aspect, a parsi-



FIG. 4.—PLANS OF A TOWN HOUSE. ERNEST GEORGE AND PETO, ARCHITECTS, 1837.

Scale of about 26 feet to one inch.

many of convenience; so that those, whether great or small, who enjoy the privilege of even occasional residence in the open country seem when in the town to gasp and yawn like caged birds. We must, as I have said, admit that this crowding is in principle an evil that is unavoidable; but an evil it still remains—and all the worse, perhaps, if we are so habituated to it as to think lightly of it—when even the natural air is a thing not to be bought by the rich, and the pitiable poor, packed together like waste goods, pass through life



FIG. 5.—PLANS OF HOUSES (WITHOUT A FRONT AREA) IN WESTMINSTER. L. H. ISAACS AND H. L. FLORENCE, ARCHITECTS, 1855.

Scale of about 32 feet to one inch.

A, Drawing-room. B, Dining-room. C, Library. D, Boudoir. E, Bedrooms. H, Bath-room. K, W.C.'s. L, Kitchen. R, Scullery. T, Larder. V, Servants' Hall. X, Butler's pantry. D D, Dressing-room. M M, Ante-room. S S, Hall. Q Q, Morning-room.

in a condition of perennial twilight and decay, kind Nature only letting them down to a lower order of vitality where the spark is not quite so easily snuffed out. As a professional question there is no exaggeration here; I am speaking to practical men on elementary science. In fact, I should like you individually to apply to this question of crowding, even in its least objectionable forms, a very simple professional test. Take any street house that you may be familiar with, large or small, and give it, say, ten per cent. more frontage—I do not ask for more depth—and observe the effect on the convenience of plan. But, it will be said, people cannot afford it; they would be adding, not only ten per cent. to the ground-rent, but ten per

cent. to the cost of building, and ten per cent. to the cost of making and maintaining, cleaning and lighting the street, and so on, and also—perhaps a still more serious thing—adding ten per cent. to the length of every journey in the town. Well, work out the calculation, as

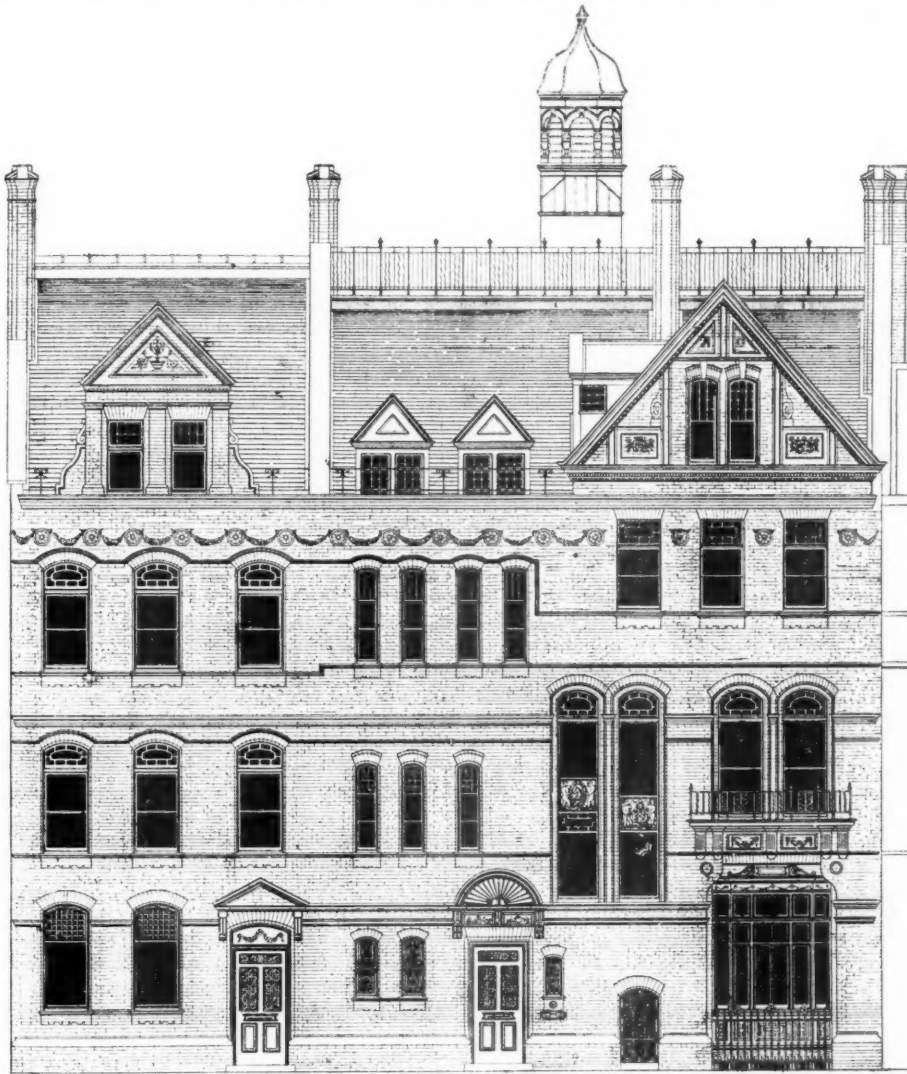
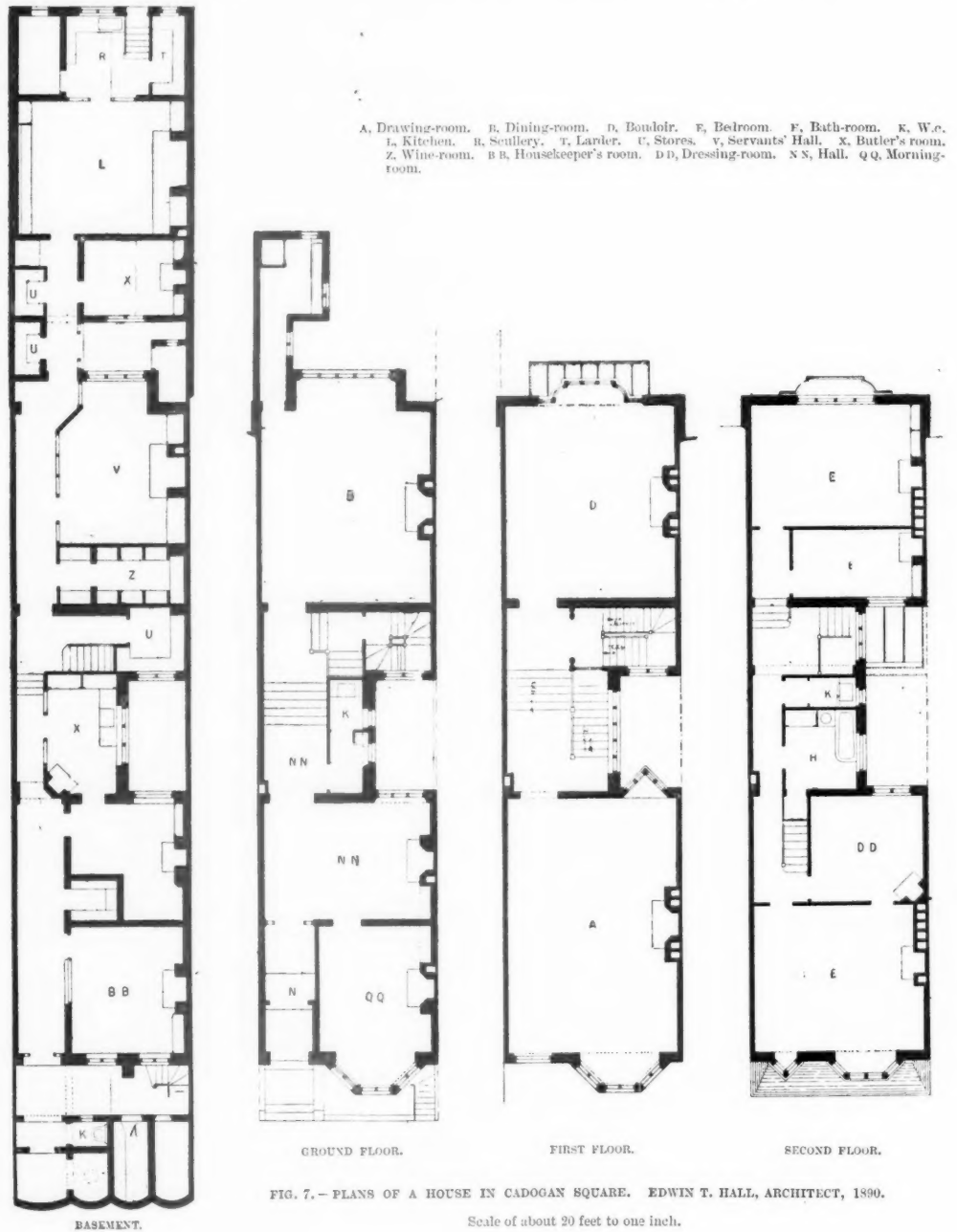


FIG. 6.—ELEVATION OF HOUSES (WITHOUT A FRONT AREA) IN WESTMINSTER. L. H. ISAACS AND H. L. FLORENCE, ARCHITECTS.

against the addition to the amenities of the house and the advantages of elbow-room to the general health and to the traffic no less, and I am not afraid of the issue. What I suggest is that, even on economic grounds, our towns are overcrowded.

Plan of a Street House.—Although it is obviously impossible for me to go into details of plan, there are two points in respect of our ordinary street houses upon which I may say a

word. I am entitled to assume, for instance, that every architect instinctively shapes his rooms aright, and disposes their doors, windows, and fireplaces in proper relation to each



other; but why must he scamp the entrance-hall, degrading one of the most important items of residential convenience and pleasantness to the level of a rabbit-hole? And why, again, attach the title of bedroom to haphazard chambers without ever thinking where even the bedstead is to stand?

We may spare time, however, to attempt a single example of the distribution of accommodation in storeys. I need scarcely say that our first step in designing a street house of any importance, which must necessarily be several storeys high, is to prepare a list of the required rooms, with their approximate dimensions, and to proceed to classify them by area of floor-space, so as to be equally divided between the requisite number of storeys. In the present case it will probably be most instructive to take the case of a good house, in a fashionable quarter of London, worth about £7,000, five storeys in height, and occupying about 2,000 square feet of ground within the walls. I think the scheme of arrangement might then stand thus. On the basement floor, kitchen and scullery, larder and store-room, butler's pantry and bedroom, housekeeper's room and servants' hall, wine and beer cellars, knife-house, closets, &c., corridor and back stair, with front area and vaults for coal and dust. On the ground floor, dining-room and servery with lift, library, gentleman's room and billiard-room, porch and entrance-hall, cloak-room and lavatory, principal staircase and back stair. On the first floor, drawing-room and morning-room, principal staircase and gallery-landing, conservatory, a bedroom suite and bathroom, and back stair and service with lift. On the second floor, principal staircase, bedrooms and dressing-rooms, nursery suite and schoolroom, bath, &c., linen-room, and housemaids' closet, with lift and back stair. On the third floor, bedrooms, back stair with lift, servants' rooms, bath, &c., and housemaids' closet, and a lumber and box room. I should have the entrance-hall wide, well lighted, and warmed; and the billiard-room top-lighted, if only by means of a projecting end with a glass roof. A special corner of the plan ought, of course, to take practically all the water-served accommodation. The nurseries would be adapted for use as bedrooms. The back stair must be sufficiently lighted; and I see no objection to an internal area for light and ventilation otherwise. I set forth all this somewhat loosely, but I may add that I do not object to the good old principle of having the entrance door in the middle, with rooms right and left. Moreover, I would insist upon the back wall of the house being as well designed as the front; and the rear ground, however small, ought to be pleasantly laid out for actual enjoyment.

The Suburban House.—I do not here include the rows of street houses which it is too much the custom to crowd together in suburban localities for the sake of "developing" ground-rents; I think such a practice ought, indeed, to be regulated by law, and on a very simple mathematical principle. Draw around the focus of a town a circle with, say, a half-mile radius; and let the circumference represent a street. It will, of course, be in length three miles and one-seventh; and, as a street of close houses on both sides, it would accommodate about ten thousand people. Then draw in like manner a circle with double the radius, one mile; and let the circumference again stand for a street; it would accommodate twenty thousand people; and so on. Now, no one will deny that, on the face of it, the necessity for crowding on the first line cannot extend in the same degree to the second; and, therefore, I say it is a self-evident proposition that the regulations of law, in the interest of the public use of the all-essential air, may reasonably be applied to a restriction of the evil of crowding in proportion to the decrease of the necessity.

But the suburban house, properly so called, is in principle a country house. In good examples it ought to have no basement offices; and even a second storey of bedrooms ought to be limited in extent, or, if possible, avoided altogether, except, perhaps, for servants' rooms: that is to say, the house ought to cover ground as liberally as circumstances will allow; for it

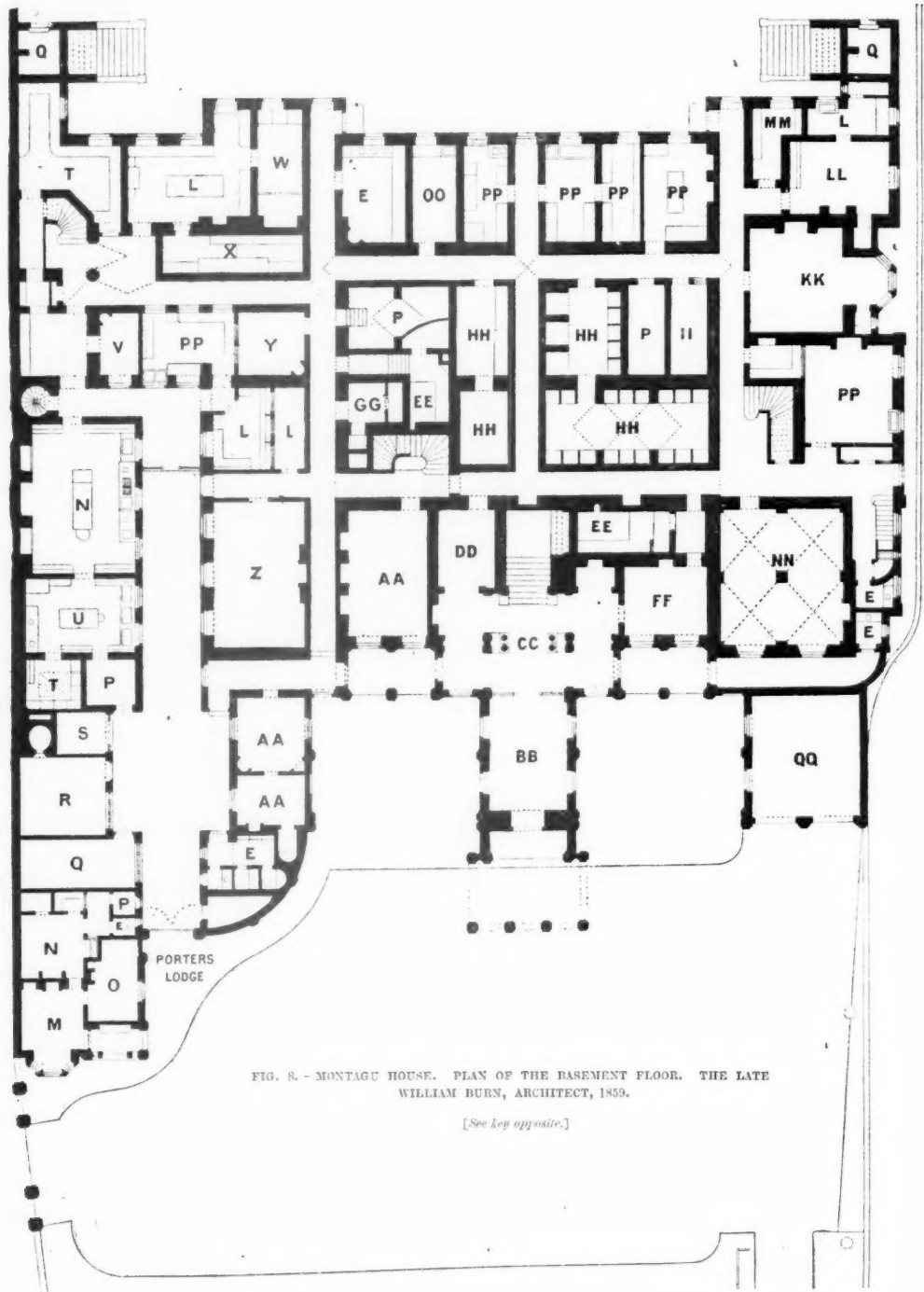
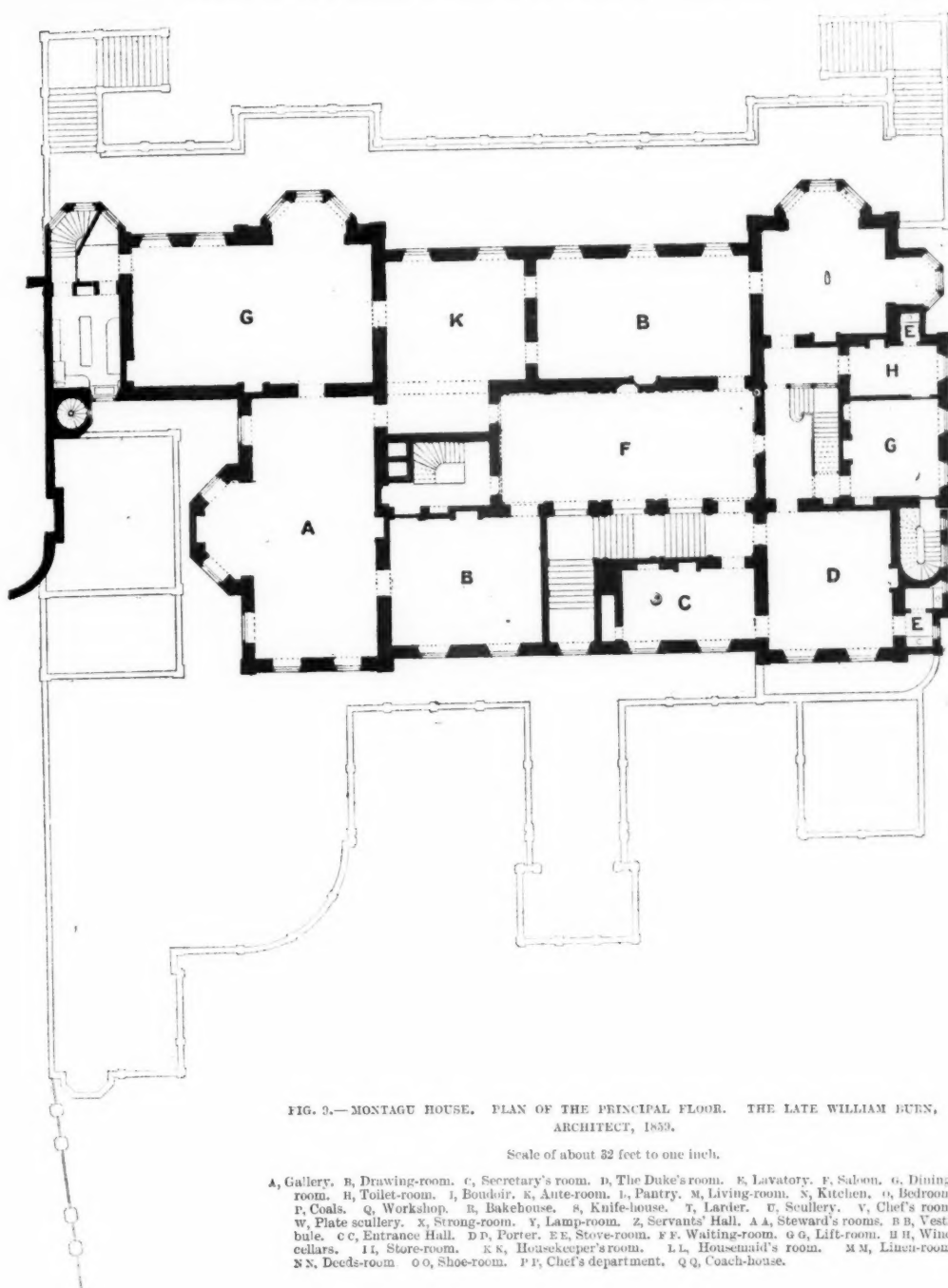


FIG. 8. - MONTAGU HOUSE. PLAN OF THE BASEMENT FLOOR. THE LATE
WILLIAM BURN, ARCHITECT, 1859.

[See key opposite.]



has escaped from the crowd of the town, and can take no excuse for being stinted of anything in reason that belongs to open space. We cannot, however, suppose that this application of the principle is to be followed as a rule; on the contrary, the more ordinary suburban house will in practice have to be designed a great deal less liberally; but it is well to emphasise the principle itself, so that we may take the opportunity of going on now to consider the chief amenities of a good English house, and how the architect has to deal with them.

Convenience.—This is obviously the foremost question of residential organisation. The designer follows out in all its complexity of detail the whole business of family life, and is not satisfied until he has got, not only every door, window, and fireplace, but every standard piece of furniture, in its right place, with a minimum of that occasional compromise to which he must submit. This is the elementary arrangement of the vital apparatus or mechanism of the dwelling, by means of which *it will go*, while the equally substantial and perhaps more handsome house next door, having been planned anyhow, *will not go*. I do not dispute the fact that there are good easy folk, not accustomed to refinements, who can accommodate themselves to anomalies; neither do I deny that, for the sake of making the house (as the ladies say) pretty, or quaint, or æsthetic, or archæological, or what not, people of quite another order of mind will consent to sacrifice one kind of fastidiousness for another; but even then I think the architect's duty is surely to provide first and foremost a house that will work.

Privacy.—The English idea of domestic comfort depends very much upon privacy. In a superior house, the dining-room, the drawing-room, the library, the billiard-room, and the hall and staircase, are of a public character; whereas the gentleman's room, sometimes the morning-room, and in all cases the boudoir, if there be one, are strictly private. Again, the principal bedroom suite or suites and the nursery suite have a special privacy. But another principle of privacy which is also thoroughly recognised is that of the complete separation of the family from the servants, a rule which applies to every house, however small, that comes under the category of a Gentleman's House in England. I have seen it argued in newspaper criticism that this is obsolete conservatism, or aristocratic pride; but I have also heard it suggested (not long ago in this room) that in the arrangement of a town the mansions of the rich and the dwellings of working people ought to be intermingled, I suppose for some political reason. I trust, however, that we may on the present occasion take a more practical view of such matters. We have professionally to plan a house for the prosaic facts of housekeeping; and it is too plain to admit of argument that, just as the intermixture of rich and poor in the disposition of a town would obviously be a nuisance to both, so also in a well-regulated household, the family as one class demand and are entitled to their own privacy, and the servants as another class demand and are entitled to theirs. In fact, the servants' case is the stronger of the two; for, although the constant interruption of family privacy by the entrance of an attendant is a thing that has to be submitted to, a like interruption of the servants' privacy is a thing that is scrupulously avoided by well-bred people.

Aspect and Prospect.—I am afraid it is useless to suggest that the element of aspect, or the relation of the rooms to the sunshine, all-important as it is in the open country, should be materially considered in the streets of a town. The theoretical rule is very simple:—south-east as nearly as possible for all sitting-rooms; northward or eastward for the dining-room, if not used as a sitting-room, also for the entrance, and perhaps for the gentleman's room and the library; eastward for the chief bedrooms; northward for the kitchen offices; and westward for nothing that can be placed otherwise; or, generally speaking, northward indicates coolness, eastward the morning sunshine, and westward the undesirable level sunshine of the afternoon and evening. In street houses all we can do is to prefer one side of the street to the other, having regard to the situation of the principal rooms; but in the

case of a suburban house it is certainly the architect's duty not to forget aspect in his design. For instance, what is to be done with a suburban site, limited in frontage, and on the north side of the road? The lawn and flower-garden ought to lie southward; and the entrance-front ought to stand towards the north. But to place the lawn between the house and the road, with the approach running along one side of it, is not to be thought of. Or to place the lawn, and with it the drawing-room, on the north, and make a forecourt and the entrance southward, is equally bad. But it is to be observed that this latter course may after all be made tolerable if proper precautions be taken, by laying-out and planting the lawn so as to catch the sunshine aright, admitting a little to the room by a bay window, and by particularly avoiding the radical blunder of adorning the forecourt with flowers, instead of shrubs which alone are admissible. A conservatory, by the way, may be introduced to advantage. Then with regard to the question of prospect nothing can be said; in a town, or on the outskirts, there seldom is any prospect worth considering, but if there should be any it is not likely to be passed over; aspect, however, ought not to be sacrificed to it.

Light and Air.—Relying as I do upon the great first principle that the circulation of the air-ocean, as our vital element, ought to be allowed as free play as possible, I say that the domestic architect, in a climate like ours, is especially responsible for its administration in his designs of plan; and I accept the common formula which couples with air the almost equally important consideration of light. In a cramped street house he has to lament over the impossibility of doing justice to these points; but in a suburban house he can have no excuse for darkness, cheerlessness, closeness, and smells; for he has escaped from the crowd. He may still have to complain of limited space, and especially when he contemplates the proprieties of the external accessories—the formal forecourt, drive, and shrubbery, the lawn, terrace, flower-garden, and conservatory, the stabling and kitchen-garden; but at any rate he has his four fronts, four willing faces turned towards the air and the light, and plainly asking for an abundant supply of both. A few points of plan here occur to me. We ought never on any account to have a dark or fusty staircase. Let us always make our hall as spacious as possible, and as bright and airy. The hall and staircase are not inconsiderable gangways, but two of the most important items of enjoyable accommodation, not to be hurried through, but rather lingered over. Again, we must never light a room by the very common means of a pair of windows with a broad pier between them. Thousands of handsome dining-rooms are spoilt in this way; the shadow of the pier eclipses the whole room; and when the artifice is resorted to of disguising it with a mirror, this almost adds insult to injury.

Importance and Elegance.—These considerations, although attainable to the utmost in the highest class of street houses, are more readily provided for on a moderate scale in the suburban house, even when it is of smaller dimensions. Fashion seems to govern here with more freedom. In the last generation the fashion that most prevailed was to make what was called a "square house," with a pair of wings if necessary; and the concealed roofs, balustraded parapets, spacious entrance, and simple symmetries of proportion, suggested the smiling repose of a more southern climate. The fashion of our own time, on the contrary, affects a certain unsymmetrical, scrambling, playful character, with a doorway in ambush, high pointed roofs, prominent dormers, and conspicuous chimneys, all suited to more northern latitudes, where the grey fog frowns, the frost bites sharply, and the snow lies deep and long, and where the bricks and tiles appropriately run to red. Why we should in this way seek yesterday the south, and to-day the north, is not the question; but if the next fashion should accept the conditions of our own fair land, I hope it may abide. At any rate, we may note this contrast:—the previous one of these two fashions was in its way classical, the present one is in its way picturesque. And I am inclined to think it is chiefly

the ladies who like the present one, because it is "pretty," or what we call elegant, while their lords, when they venture to express an opinion, prefer the previous mode, because it is more important.

The Semi-detached House.—This is a hybrid between the more crowded street house and the more open suburban; and as such it constitutes nowadays a favourite class of ordinary, and sometimes expensive, residences for the extension of our towns. But I for one fail to see any real advantage that it possesses, except when on a small scale, over the wholly detached house. The saving in ground-rent, I think, is open to question; and as for the party-wall, I need scarcely observe that, of all our structural contrivances, the domestic party-wall is one of the least felicitous. To say nothing of the partnership troubles involved, can anything be done to render this unwelcome partition impervious to sweet sounds? We have long been accustomed to piteous complaints against the barrel-organ on the street, but what is that compared with the pianoforte against the party-wall? A less troublesome question, however, is the suggestion whether the economy of brickwork is a saving after all, or rather a loss in rental when compared with the value of a house wholly detached; I myself think it is, as matter of calculation, rather a loss. I only observe further that the semi-detached house, even when on a small scale, ought certainly not to have a shabby back, but a respectable garden front; also that proper precautions ought to be taken as regards garden privacy; also that light and air ought to be let in judiciously, but liberally, through the flank-wall; and, lastly, that the servants' basement ought to be well ventilated to the open air.

Houses for the Working Classes.—Philanthropists and politicians who are interested in this question must certainly meet with every encouragement from architects, as experts in building, in maintaining the two propositions on which they radically rely—namely, first, that the influence of the mere dwelling, in all classes of society alike, is a weighty agency for good or for evil, and, secondly, that the condition of the homes of great masses of our artisans and their inferiors in large towns is not only unsatisfactory in theory, but in practice deplorable—actually below that level of domestic discomfort where degradation begins to result. How these dwellings are to be improved is, however, a difficult question commercially; and here, again, I think it is the architect who must come to the rescue. The appropriation of private capital on humanitarian grounds can go but a very little way. The provision of model buildings by the municipality or the State is equally inadequate; the object is too vast, and the issues that arise are too complex, too subtle, perhaps too dangerous, to be dealt with on any other principle than the recognition of natural economical law. What our working people want is not the dole of charity; it is proper value for reasonable rent.

But another branch of the subject, and one that in practice asserts itself as a separate question, and indeed a more urgent one, is how to provide lodgings for the inferior, and often abject, classes who are called the Poor; and this is a still more difficult matter to deal with. Not only is the rent that the poor are able to pay a much diminished amount of money, corresponding therefore with diminished accommodation, in quantity or quality or both, but there is the element of precariousness to be considered in the calculation; and I am afraid we must recognise also in the calculation such very peculiar considerations as the uncleanness of poverty and its remarkable carelessness of damage, to say nothing of dissolute habits and occasionally criminality. Allow me to repeat to you the description of a too-typical tenant of this hopeless order. After paying rent with difficulty for a very short period, he or his wife intimates that he is out of work and has no money. The legal remedy is distraint upon their goods; but the poor furniture is not worth selling, and they are therefore informed that if they will take themselves off, and their things, within so many days, the overdue rent will not be claimed. The answer is that they cannot find another place. Now the landlord is not allowed

by law to put them forth; but he takes the case before a magistrate, who reluctantly makes an order for the police to do so. And then comes our point. The occupation may have lasted for only two or three weeks; but the place is left in such a condition that not only has it to be

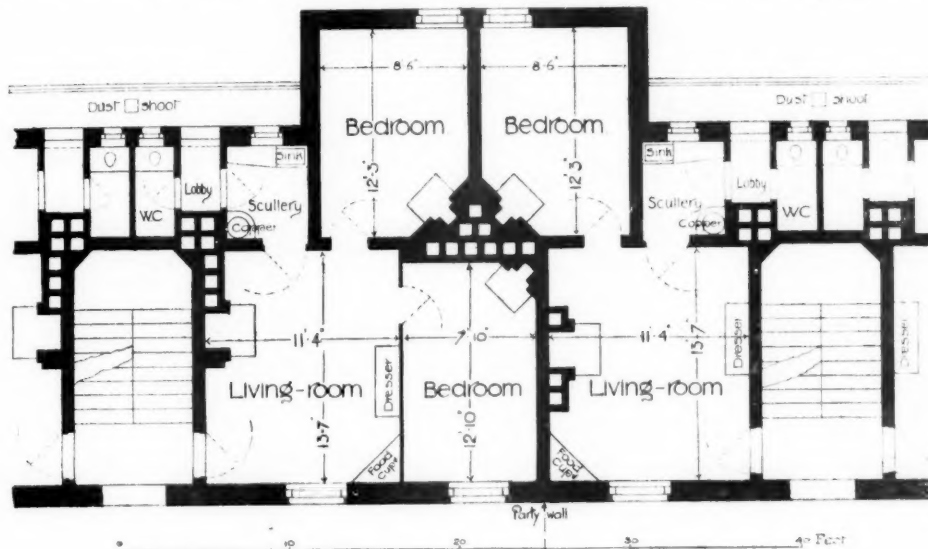


FIG. 10. — PLAN OF L.C.C. ARTISANS' DWELLINGS: SELF-CONTAINED TENEMENTS, 1893.*

thoroughly cleansed, and possibly fumigated, but the ceiling must be whitened afresh, the walls repapered, glass and damages repaired, and the paint touched up or perhaps renewed. This description actually refers, not to old and decaying houses only, but to new houses, and in the

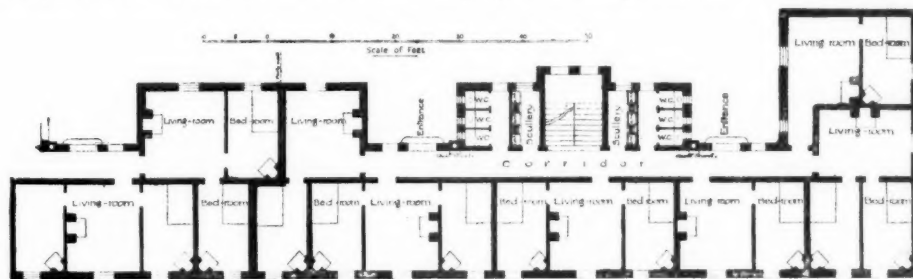


FIG. 11. — PLAN OF L.C.C. ARTISANS' DWELLINGS: ASSOCIATED TENEMENTS, 1893.*

West-end of London: the chronic state of the East-end is notoriously worse. Now, whether in these days we are all born equal or not, what is to be done for those poor people and their

* The two plans given above represent the latest plans of dwellings for the poorer classes on the flat system adopted by the London County Council. The associated plan costs about 14 per cent. less per room than the self-contained plan. The chief points of the plans are:—Through ventilation from front to back; light to inhabited rooms not obstructed by horizontal or vertical projections. In self-contained tenements, no passages, separate sculleries with sink under window, and copper; w.c. approached

through disconnecting lobby open to the external air. In associated tenements, corridor has rooms on one side only, and sanitary arrangements are concentrated. In the general plan these buildings are constructed with a space between them equal to height of surrounding buildings, and are arranged that each room receives sunlight; no quadrangular arrangement or re-entering angles are permitted; construction is fire-resisting. They are estimated to produce a net return of 3 per cent.—Architect, THOS. BLASHILL.

little children? Lodged they must be, somehow or other; but how? Can they by any exercise of our professional ingenuity be supplied with a passably decent shelter? But there are other poor people not so abject as these; they can pay only very little, but they can pay it, and they mean to pay it; and the foremost problem of housing the poor practically is how to devise for this more deserving class a decent home at a price which they can pay. This most pressing problem the efforts of philanthropists, strange to say, appear to leave almost untouched. It is a remarkable fact, also, that what has been done for the working classes above them seems to have chiefly failed, flying somehow over their heads.

There are to be seen in and about London several distinct types of commonplace working-people's dwellings which are easily identified as the simple outcome of their habits. First comes the independent cottage or very small street house, containing a living room and a small kitchen on the ground floor, and two corresponding bedrooms above, with a little yard or garden behind. Secondly, an architect will note with interest an occasional range of houses with an open gallery running along the front at each floor level, for access to so many tiers of lodgings, smaller but still independent. Thirdly, there is the "model lodging-house" so called, or block-building, divided internally into small suites, accessible from dismal public staircases. Fourthly, we must not fail to remark the inferior, but most common and perhaps most popular form of lodgings, in which an ordinary street house, with the usual two rooms on a floor, accommodates a separate household on each storey, with perhaps more quietude if less privacy. Lastly, there is the same kind of house, or any other kind miscellaneous, which is let out in a rough-and-tumble way to the poor, and most generally in single rooms. With regard to the first of these orders of dwellings, the independent cottage of two floors, it seems to me the most desirable of all. Of course, it is really a country type; but in the suburbs, even of London itself, I see no reason why it should not be the general rule. The second model, with the galleries, is to be commended for such quarters of the town as are more crowded, especially if private little balcony yards can be added behind. Thirdly, as regards the great block-buildings, I confess that I am prejudiced against them, as being on the face of the matter too artificial, barrack-like, almost prison-like; and I think many of the inmates must particularly dislike the pervading authority of the *concierge* and the assertive aspect of his office, and probably of his wife. Then, fourthly, concerning the standard form of the common street house, in which each family has its own floor of two rooms, and the basement and back yard are used in common, one is compelled to own that experimentally it seems to work so well amongst respectable people that it can scarcely be objected to; but it would obviously be easy enough to add very greatly to the comfort of the occupants by planning new houses of this sort expressly for the purpose in view, and introducing such appliances as would make each suite a complete home.

Houses for the Poor.—Now with reference to the dwellings of the inferior poor, what can we as architects say? Can we suggest any plan humble enough to meet the real and practical wants of the very lowly? When benevolent theorists talk as they do about the elementary decencies of life being unattainable with less accommodation than a living room, two bedrooms, a larder, and a private closet, surely this is on the face of it delusive. How is such a dwelling to be paid for? How furnished? How supported? How kept clean? Many years ago I read a Paper here* which advocated the systematic supply of homes for the poor in the humble form of spacious single rooms, specially planned and provided with appropriate appliances, simply to take the place of the insufficiently large and decidedly haphazard single rooms which they now occupy. I still think this is one solution of the problem, which

* TRANSACTIONS, 1867-68, p. 37.

I will take leave to define as being practically the provision of improved accommodation for the class of legitimate single-room lodgers; a very numerous class, which, from practical experience, I maintain ought not to be ignored for the sake of sentimental prejudice. Of course, much depends upon the size of the single room which can be supplied; but, as regards the decorum, I say, give the wife or mother sufficient space, and she will see to that, and much better, indeed, in one large and airy place than in what is practically the same space, or less, with a partition run down the middle.

Flats.—The final section in the scheme of classification for town houses which I submitted to you at the outset is the recently adopted model which groups a number of private residential suites beneath the roof of a single large edifice, under the strange name of Flats;



FIG. 12. PLANS OF SMALL FLATS OR BACHELORS' CHAMBERS, PARK LANE. A. WATERHOUSE, R.A., ARCHITECT, 1881.

Scale of about 26 feet to one inch.

E, Bedrooms. H, Lavatories. K, Kitchen. M, Pantry. O, Sitting-rooms. R, Scullery. S, Stores. V, Servants' Hall. Z, Wine-cellar. B B, Housekeeper's room.

and it has to be observed that some of these edifices—now taking the preferable name of Mansions—are not only very capacious, but luxuriously appointed. Whether the idea of these buildings came to us directly from the American “tenement-houses,” as would appear to be indicated by the earliest of them, Mr. Hankey’s lofty edifice beside St. James’s Park, or partly from the French and German model, I am not able to decide; but the name “flats” I presume must be Scotch. In Edinburgh and Glasgow, and indeed in minor towns in Scotland, it has for ages been the custom to divide a house into complete private suites of apartments on the successive storeys, for small family residences, frequently of a superior class, and to call them by this name—*flat* being Scotch for *floor*. Everybody knows also that the Continental model is in principle the same; and if the Scotch “flat” and the French “appartement” both go back historically to the sixteenth century, I should certainly say the Scotch practice had been derived from the French. But the American tenement-house is a wholly modern affair, and is one of the most conspicuous illustrations of the crowding of a town squeezing the accommodation upwards. At any rate, the system of residential flats seems to

have now effected a settlement in London; and, commercially speaking, the speculating builder, and none the less perhaps the speculating dealer in building land, are no doubt making a good use of the element of ground-rent. But socially also there are certain attractions offered fairly enough to residents of several classes, by reason of which the rents which are obtained are unusually remunerative; and consequently, as I need not remind you, these flats and mansions are now being perseveringly built, not only for the gentry who are accustomed to pay handsomely, but for middle-class people who cannot be so liberal, and indeed for people of the working class also who can only pay but little. Moreover, they are being built for special service in another way; many, of course, are for gentlemen exclusively, but some are for ladies exclusively; some are for people with servants, and some for people without; some for people who must not dine at home; and some for people for whom a refectory is provided; and so on; indeed, one can scarcely tell where this specialism may stop. However, it is easy to see that the popularity of such peculiar establishments must come in time to turn very much on questions of salubrity, and I regret to have to say that in this respect medical men are beginning to complain of them. If there is one attribute more than another which English families value in what they almost affectionately call their private house, it is that it guarantees them from being affected by unhealthy conditions that may arise in neighbouring households. To live next door to serious illness, or even in view of untidy habits over the way, is held to be a personal grievance. But the doctors are telling the dwellers in flats plainly that the absence of fresh air for themselves, and the presence of polluted air with their neighbours, not only must be expected to produce ill-health, but must be taken to be realising that disagreeable expectation already. At the present moment, however, it might be unfair for us to discuss this suggestion; we may wait till it is more fully pronounced upon by the medical profession.

The Improvement of the Design of Houses.—I do not propose to say more on this subject than I have already said in passing. No doubt there is room for improvement; but progress, in matters of business, comes not by doctrine, but by development. We see how trade premises advance, in character, in spaciousness, in ingenuity of organisation, and in artistic attractiveness, precisely as the necessity arises by the advance of trade. The improvement of streets also progresses manifestly on the same principle. So it is even with our public buildings. And so it must be with private houses; indeed, it is well understood that dwellings of all classes are improving every day in every town of sufficient importance throughout the land; there are countries here and there in the world that are stationary, but England is not one of them, and that must suffice. There is one point of doctrine, however, which I may again refer to. I have ventured to urge upon you the great and growing importance of fresh air, while at the same time I have not failed to recognise the growing necessities of its great enemy, crowding. I think, as architects, you may better than others succeed in grasping these two points, and perhaps in keeping attention directed to the conflict between them.

I now ask your leave to conclude with some brief notes on certain general characteristics of domestic design apart from mere plan.

A Gentleman's House.—In designing a house for an Englishman who has been accustomed to very good society, there is one fundamental principle which must never be lost sight of by the architect:—everything that bears the appearance of pretentiousness or display must be avoided. Even the natural ambition of an academical designer to achieve tasteful effect must be kept strictly under control. It is not vulgarity only, or ostentatious showiness, that is objected to; I think I may say there must be positive reticence in respect of architectural effort. So far is this carried that it is pronounced to be an imperfection in the capacity of the English gentleman that, as a rule, he is so unappreciative and suspicious in matters of

taste. Substance he is always ready to accept; he will spend his money freely upon the structural quality of the building, and of the furnishing; but in this, as in his dress, he will not consent to be effeminate, or dandified, or diamond-ringed, or conspicuous in any way whatever. He cultivates the sense of what he calls "an assured position," and he has no need, and no desire, to magnify himself. Even my lady exhibits the same complacent feeling; as much at least as a lady may, for I need scarcely remind you that the æsthetic instincts of a woman, and her enjoyment of the superficialities of grace, are much stronger than those of a man. A characteristic "Gentle-man's House," therefore, is one in which all conveniences of household business and all family comforts are carefully attended to in the organisation, with dignity but without display, and without the manifestation of effort.

A Picturesque House.

People of high class do not generally appreciate the picturesque in their dwellings; but there are undoubtedly some, especially ladies, who at the present moment are exhibiting a decided leaning towards all things of that kind, and this so notably in respect of the management of domestic decoration and furnishing, and even plan, as to make architecture almost a popular amusement. Now the species of picturesqueness more immediately favoured in this

manner for the moment is what is called quaintness; and although no doubt quaintness is a virtue in its way, I venture to submit that we ought to be very careful how we accept it in building. For it is not a serious and sober virtue by any means, but often rather of the nature of the bizarre, and, when looked at analytically, very much of a jest. The interest attaching to it lies in its oddity; and in architecture, more perhaps than in most

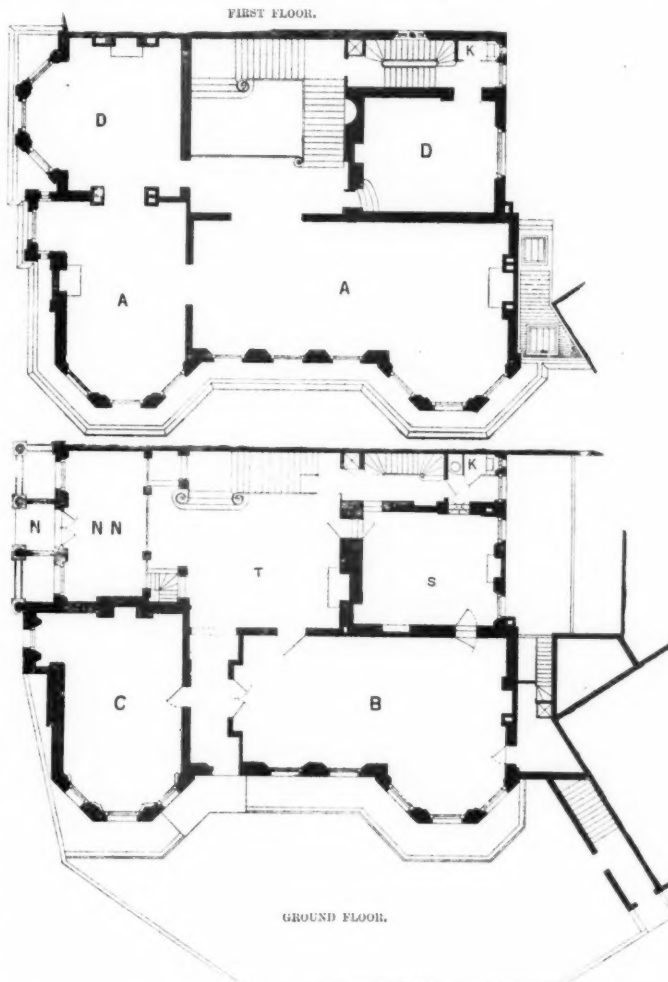


FIG. 13.—AN OLD HOUSE (REMODELLED AND ENLARGED) AT CHELSEA. WM. YOUNG, ARCHITECT, 1874.

Scale of about 26 feet to one inch.

A, Drawing-room. B, Dining-room. C, Library. D, Boudoirs. E, W.c.'s. S, Smoking-room. T, Hall. N N, Outer Hall.

things, that which only tickles the sense of humour can scarcely be endowed with critical popularity. I feel sure, indeed, that the bric-à-brac Renaissance of the present moment will

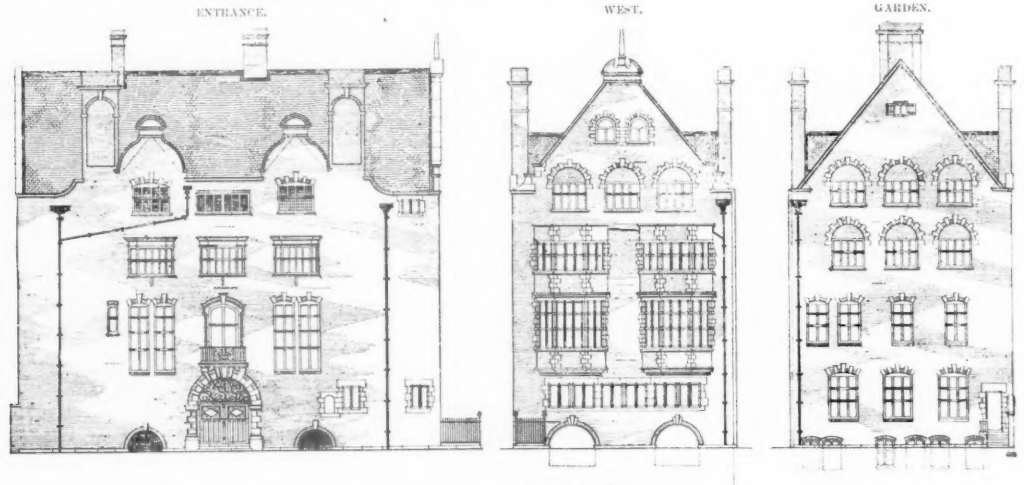


FIG. 14.—ELEVATIONS OF A CORNER HOUSE AT QUEEN'S GATE. R. NORMAN SHAW, R.A., ARCHITECT, 1891.

be found to be quite evanescent, in fact only a stepping-stone from the discarded picturesque of the Secular Gothic of five-and-twenty years ago towards some much more appropriate Renaissance of five-and-twenty years to come. The best compliment that can be paid to the mis-

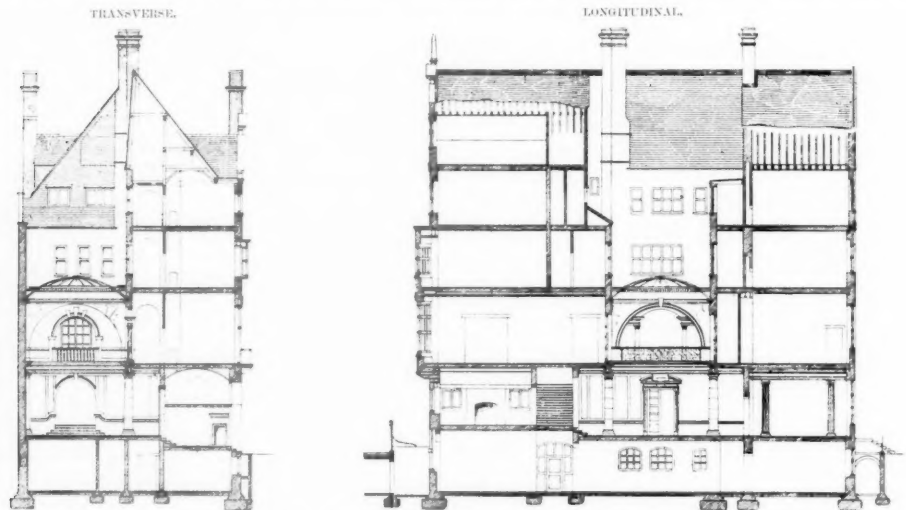


FIG. 15.—SECTIONS OF A CORNER HOUSE AT QUEEN'S GATE. R. NORMAN SHAW, R.A., ARCHITECT, 1891.

Scale of about 32 feet to one inch.

called Queen Anne style, or Flemish Rococo, is that it is clearly a Teutonic, and not a Latin, mode, and therefore on our own side of the racial dividing line; but how far this is sufficient to confer upon it an historical value of its own is another question. In too many cases, although

I do not say clever design is being wasted upon it, its queer Dutch features, its coarse modelling, its crude proportions, its reliance upon delusive draughtsmanship, its characteristic

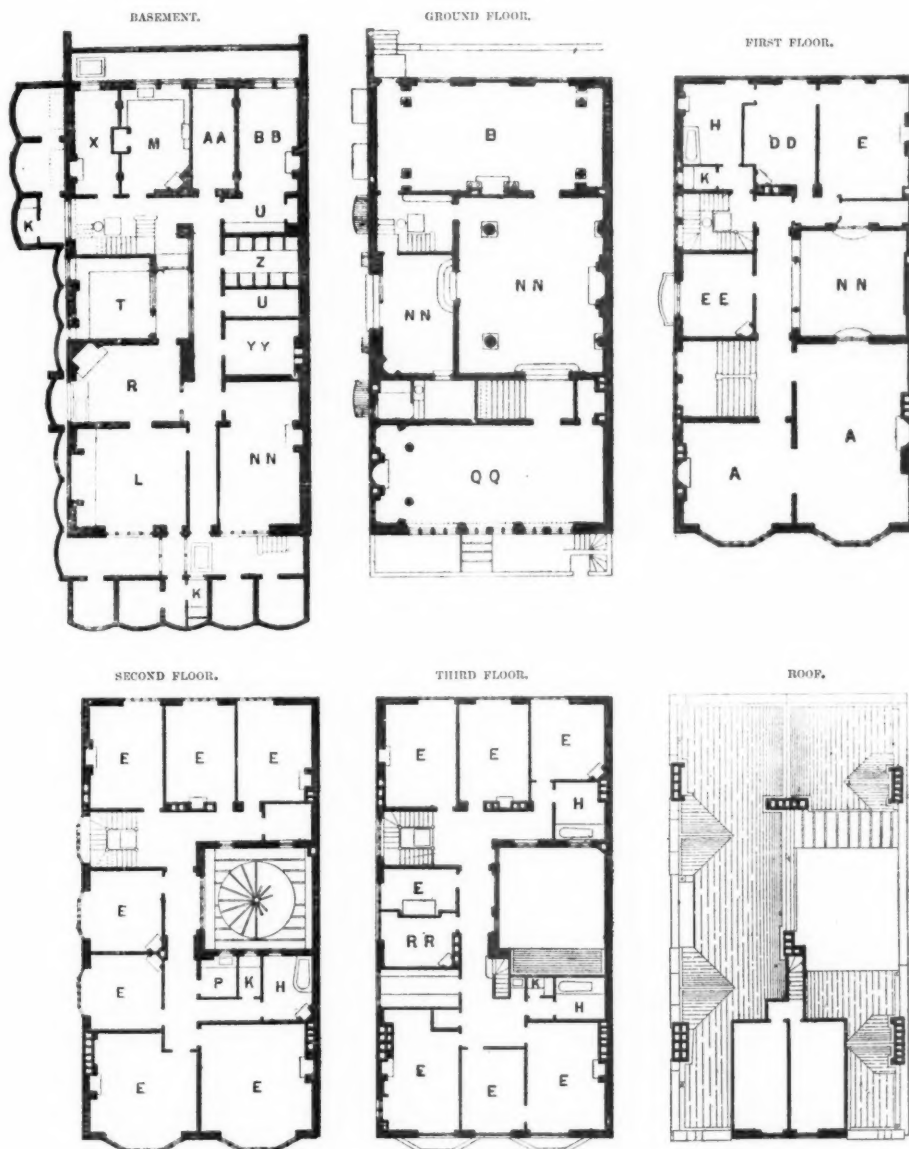


FIG. 16.—PLAN OF A CORNER HOUSE AT QUEEN'S GATE. R. NORMAN SHAW, R.A., ARCHITECT, 1891.

Scale of about 32 feet to one Inch.

A. Drawing-room. B. Dining-room. E. Bedroom. H. Bath-room. K. W.C. L. Kitchen. M. Butler's pantry. P. Housemaid's closet. R. Scullery. T. Larder. U. Store. X. Butler's room. Z. Wine-cellar. AA. Men-servants' room. BB. Housekeeper's room. DD. Dressing-room. EE. School-room. SS. Entrance, inner and upper part of Hall. QQ. Morning-room. RR. Nurse's room. YY. Heating chamber.

KK

preference for materials and decorations of a low class, its eccentricities of plan, and its contempt for dignity, all proclaim that we are being trifled with, and that the guidance of the style ought to be taken in hand much more seriously by the superior men; indeed, so far as it has yet gone, I do not consider its merits to be always on a par with those of the discarded Secular Gothic, which certainly did not laugh at us, if it frowned.

An Artistic House.—I need not describe before such an audience as this what the thoroughly artistic ideal of a dwelling-house may in skilful hands become; but I am bound to refer once more to the fact that in an Englishman's home a little art generally goes a long way. The picturesque I have just spoken of; and if I were to enter into detail about the contrasted element which we call the classical, and which analytically is the quality of repose, I should be obliged to own here again that English taste leans to the side of reticence. I think there is a great deal of common sense in the idea that picturesqueness is best for the country, and classical repose for the street; but even if our town houses were to be wholly designed, as is the rule in France, in a vernacular Neo-Classical mode, the maxim would still hold good that the most refined treatment must not be demonstrative. Careful proportioning can never be overdone; nor good modelling; nor harmonious colour, if sufficiently modest in tone; but too ambitious ornamentation, assertive importance, and even too palpably elaborated graces, must all be eschewed; not only is vehemence voted vulgar, but even the most amiable dressiness is deemed undesirable.

Foreign Houses.—There are only two foreign models to which I will briefly allude—the French and the American. France exhibits in perfection the type of plan which in England we have left behind us; while America illustrates in a certain way, in this as in many other matters, what seems to be before us. A private residence of the best class in Paris is a highly refined example of advanced Italian or Neo-Grec Renaissance, academically designed both without and within for artistic grace, but organised more for stately and often grandiose effect than for what we consider to be family comfort. The characteristic Latin cortile is, for instance, still made a prominent feature; the rooms intercommunicate, as in our own Palladian mansions of a hundred and fifty years ago; and the *ensemble* of the dwelling, if sometimes meretricious, and perhaps always a little ambitious, is highly refined, never eccentric, or quaint, or even picturesque in the sense of a sacrifice of repose. I suppose I must say the style of all French art at the present day is leaning towards effeminate elegance, as contrasted with the masculine vigour which we prefer; and if so, we can scarcely expect, or wish, to see the advance of English architecture taking that direction; in fact, our present picturesque mode may be considered to indicate a tacit and unconscious protest against such a principle, and in favour of muscular virility, if even at a sacrifice of grace. On the other hand, if we turn to the United States of America, what we see in domestic architecture is of special interest. There are great activity, a good deal of miscellaneous ambition, considerable promise in respect of artistic character, and—this being the point that concerns us at the moment—a certain amount of that kind of utilitarian enterprise which conduces to progress in interior organisation. It cannot be said that the English mansion is being improved upon as regards its plan, or, indeed, that it is yet emulated; but the practical and empirical inventiveness of the American intelligence seems to be likely to engage itself in the suggestion of novel appliances, and perhaps also in the improvement of the amenities of occupation. Consider, for example, the extent of our deficiencies in respect of such matters as sanitary drainage, heating and cooking without gross waste of fuel, contrivances for ordinary ventilation, the smoke nuisance, the use of gas, electric lighting, the water supply and service, the freezing of pipes, fireproof construction, the use of lifts, and so on, and we must confess that if the Americans, as they are always saying, accomplish results while we are thinking over

preliminaries, we shall be only too glad to have the benefit of such promptitude if they will seriously turn their attention to the wide field of domestic contrivance.

The Jerry-Builder.—An inquiry concerning houses in our towns could scarcely be concluded without asking the question, What can be done with the jerry-builder? If everything we see about us represents, as we are now accustomed to think, the survival of the fittest, by what process of evolution have we arrived at the jerry-builder? Is any further development of the species likely to improve him? Or can any form of constitutional coercion correct his little ways? It becomes plainer every day that we cannot do without the agency of the building speculator. His is the only agency by which our towns can grow; he is all we have for the manufacturer who supplies the house market. Let us look, therefore, at the conditions under which he carries on his trade. In the first place, I am not speaking of an exceptional case when I say he has no capital, and not much character; in fact, he may have only recently made an unsatisfactory arrangement with creditors. However, he knows his business. He knows how to get the land, the credit, and the money. He hopes to make a hit some time, and perhaps it will be this time. But if he fails, well, he will have secured at any rate for his family, out of the weekly advances, a modest "living wage" while the job lasts. He pitches, therefore, upon a piece of suburban land, and looks up the "estate agent and surveyor" who has charge of it. That functionary will supply the plans and the directions, which are perhaps not worth much; but he will also furnish the certificates, which are worth a great deal. As our adventurer is well aware, he knows how "to make what he can out of it;" but this cannot be helped, it is one of the little incidents of the adventure. The next step is to find the solicitor, and he is not far to seek. His all-important function is to find the money; he also prepares the documents; and again it is quite understood that he knows how "to make what he can out of it," as another little incident that cannot be helped. Then the freeholder, of course, is "making what he can out of it" in the shape of the readily saleable ground-rents that are to be created out of nothing, upon which he is, however, allowing the builder the usual margin for a little manipulation on his own account. So they go and dine over it, and the work of building is presently in full swing, and may go on for years. Occasionally, by dint of fortunate sales, Mr. Jerry pays his way, and even makes a little money; but we do not require to be told that even this happy result is achieved by very bad building. When, however, as too frequently happens, the speculation collapses, do not forget that all the parties, having been quite wide awake throughout, are quite wide awake still. Freeholder, surveyor, and solicitor pretend to frown; creditors—dealers in materials and the like—grumble and submit once more; public opinion pities poor Mr. Jerry, and blames "the avaricious ground-landlord;" but what is much more to the point is, that Mr. Jerry himself, whenever he can be got to speak confidentially, attributes the wreck of the enterprise wholly and solely to professional rapacity—the ingenuity of the solicitor and the surveyor, in "making what they can out of it," being, as he says, beyond description. For his own poor part, he is neither discredited nor even disappointed; he has had his "living wage" for a little while, and he will try again. This, then, is the explanation of the riddle—how the jerry-builder is the survival of the fittest. He is the legitimate product of a hollow system, and we shall never get rid of him until we get rid of the system he represents; for the strongest measures directed against such a builder must be ineffectual, unless something can be done by way of an attack upon those whose tool he is. I am sure we all as architects would be glad to see this attempted. May I presume, therefore, to offer a purely commercial suggestion? Has the time come for applying to the extension of our large towns, and London in particular, the principle, now successfully made available in so many other matters, of organising joint-stock capital on a large scale? Would this get rid of that secret plundering to which the speculative

builder attributes, with every appearance of truth, the wreck and ruin of his enterprises? I think it would; and I think the thousand-and-one miserable artifices of jerry-building would be promptly and finally driven away by the force of honest competition in the proper form.

The Illustrations.—The reason is obvious why I should not venture to submit to you either designs of my own or those of others to be treated critically. I have, however, invited a few of our colleagues to place on the walls some of their plans and other drawings, the inspection of which, I am sure, must be very instructive; and a small selection of these will be published. I do not presume to offer any observations upon these excellent designs; but I may take leave to say that I think the authors have not only done me a favour personally, for which I owe them many thanks, but have manifested on somewhat delicate ground their loyalty to the profession and the Institute; and I am sure you would not wish me to forget to direct special attention to one contributor, our Senior Royal Academician, Mr. Norman Shaw.

I need scarcely say, as a last word, that I have to thank you very much for having allowed me to take you over such a great deal of ground; not exhaustively—for that would be impossible—indeed only superficially, but with a desire to compel your thoughtful attention to a variety of interesting and important questions which I think architects are best qualified to deal with, both as private advisers and as a public guild.—ROBERT KERR.

DISCUSSION OF PROFESSOR KERR'S PAPER.

Mr. ARTHUR CATES [*F.*] has forwarded the following note on the Professor's "Story of Regent Street" [p. 204]:—

As I may not at this season attend evening meetings, I adopt this method of submitting the following observations on Professor Kerr's suggestion that the rebuilding of Regent Street might be facilitated by the Crown authorities "simply announcing a readiness to entertain whatever private proposals may be offered piecemeal, upon certain general terms that can easily be formulated." A course of procedure such as that so suggested would be only in accordance with the practice which has been generally adopted on the Crown's London Estate for the past twenty-five years, under which proposals for the surrender of existing leases, which may have comparatively short terms to run, and the grant of new building leases to facilitate the consolidation of holdings, and the substitution of one good building for several of inferior type, have been favourably considered; and under such arrangements many of the important buildings of late years erected on the Crown Estate have been rendered possible, all subsidiary interests in the smaller buildings removed having been extinguished: the Queen's Concert Hall in Langham Place being one of the most recent instances of the advantage resulting from the surrendering of outstanding leases, and the grant of a new building lease for the consolidated site.

As regards Regent Street, on the 17th December 1877, in opening the discussion on the Paper on "Middle Class Houses in Paris and Central London,"* by Mr. William H. White (now

the Secretary of the Institute), I dealt with the subject of Regent Street and the great benefits conferred on the metropolis by the magnificent improvements carried out by the Crown in forming that street, Pall Mall East, King William Street, West Strand, &c., and especially commented on Mr. White's suggestion that a particular block of property in Regent Street—an "island," as he termed it—the reconstruction of which he advocated in accordance with his views of the arrangement, appropriate for business and residential houses in Central London—"being Crown or national property, is above the Law; so, for more years than I can live, it must remain beyond all possibility or hope of improvement, in the direction to which the makeshift alterations of the actual tenant unmistakably point;" and pointed out that the responsible managers of the Crown Estate have but one anxiety—to promote the welfare of the property and of its occupants—and are at all times ready to meet those who may be in a position to effect these improvements. I further said that if he had a client prepared to surrender all interests in the "island"† he referred to, the Crown would be happy to afford all possible facilities for the removal of the

† This island of shops and houses, bounded on the principal side by Regent Street, has Warwick Street on the east, Beak Street on the north, and Regent Place on the south. The author of the Paper referred to attempted to show, by plans and elevations, how the island might, under the Parisian system of plan, be made healthy and comfortable, and how the shops might be distinct from the residences over them; how forty shops and houses of different sizes might be made to occupy less space of ground than the twenty shops and houses of different sizes which now crowd the island—and without increasing the average height of the front walls.

* TRANSACTIONS, 1877-1878, pp. 21-65; Mr. Cates's references are at pp. 57, 58.

houses now standing, and the granting of a fresh term of lease for the erection of his combined dwellings.

However willing and desirous the Commissioners of Her Majesty's Woods may be—with due regard, of course, to the interests of the Crown—to encourage and carry out such arrangements more extensively than has yet been possible, there are great difficulties to be overcome, especially in regard to the Regent Street houses, where, besides the valuable trade interests involved, the real obstacle to the desired improvement is the web of legal restrictions in which most of the properties are entangled by settlements and the like devices, which tend to keep the improvable unimproved, and check in every direction all efforts for development—obstacles which appear to be almost insuperable, except with the aid of empowering legislation specially aimed at them.

There are other considerations which must greatly influence dealing with Regent Street. Any rebuilding such as advocated by Professor Kerr cannot be of single houses forming a mere narrow strip of elevation, perhaps well enough adapted for bold advertisement of the business of some individual tradesman, but, to secure the necessary architectural effect, must be in blocks; and, where such block is not an "island" or of isolated design, due regard also must be had to the surroundings of the property to be dealt with—and any such dealing with the Quadrant would clearly be inexpedient; but wherever it might be practicable to rebuild without erecting a deformity, the proposal of those persons who, in the opinion of Professor Kerr, "*are not only ready but anxious to find the money for rebuilding Regent Street entirely*" will certainly receive the most careful consideration of the Commissioners. How far the extreme restrictions on building and rebuilding in London contemplated by the London Streets and Buildings Consolidation and Amendment Bill, now being promoted as a private Bill by the London County Council, would affect a monumental rebuilding, not only in Regent Street, but throughout the metropolis, is a subject which should receive earnest consideration from the Institute as a matter of grave importance likely to seriously affect the interests of architectural and of business development.—ARTHUR CATES.

MR. LACY W. RIDGE [F.] referred to the Paper which had been read in terms of appreciation, and characterised it as full of the best architectural humour, and at the same time as illustrating the best architectural precepts. It was impossible at that hour to go into any considerable proportion of the matters brought before them, but on the subject of the London Streets and Buildings Bill, at least, he would say a word; because, in common with the members of the Practice Committee, he had thought a good deal about the Bill. The

Practice Committee and their sub-committee had had the matter under consideration not only since the Bill of the London County Council had been brought forward, but for years before, having, in fact, drafted a Bill of their own, on which, in part, the measure to be brought before Parliament was founded. That Bill embodied several of the suggestions emanating from the Practice Committee; and that, he thought, was a sufficient reason why the Institute should look favourably upon the action of the London County Council in bringing forward a Bill for the amendment of the numerous Acts which now affected building in the metropolis. At the same time, neither that consideration nor any other should blind them to the extreme danger to the property of the individual contained in many of the enactments proposed to be embodied in the Bill. What action it would be necessary in the future for the Institute to take in the matter was now under consideration; but a great deal of attention had been given to the subject by members of the Committee—especially by Mr. Rickman and Mr. Edwin T. Hall; and it was a fortunate circumstance that the subject came upon them at a time when the Institute was prepared, to an extent which could hardly have been anticipated, to take action upon perhaps the most important event which had happened in connection with architecture in London for a great many years. The subject of the Paper tailed in very admirably with the important point they had had to consider; and he begged leave to move a vote of thanks to the author.

MR. JOHN SLATER [F.] seconded the vote, and said that the difficulties of buildings in towns could only be appreciated by those who had had to do with the planning of such buildings. The Professor had touched upon some of these difficulties; but one of the greatest which he (Mr. Slater) had experienced in his management of a London building estate was to arrange how to maintain for a short time houses, which were inadequate to the requirements of the times, for the sake of carrying out a larger improvement when the leases of other houses immediately next to them would be falling in, in two or three years' time. He had come to the very decided conclusion that it was undesirable to take two or three small houses in such streets as, say, Berners Street and Newman Street, and to rebuild them, when the leases of other houses immediately adjoining would shortly fall in, and one would be able to do so much better. This was a parallel case to that of Regent Street. Another difficulty they had to cope with in designing London houses was the question of corner sites. In a great many cases the corner houses were small, and inadequately provided with light and air at the rear; and if two or three more houses on either side could be thrown in, and a large and comprehensive scheme be carried out, it would be far better than attempting

to rebuild any corner house by itself. One subject touched upon by Professor Kerr he (Mr. Slater) had himself given some attention to. He had erected two large blocks of workmen's dwellings in Marylebone; and he was confident that by careful planning, houses could be arranged with good sanitary accommodation and a fair amount of light to all the rooms, which could be put up substantially, and well-built, and pay a good interest on the capital expended. He alluded, however, to buildings for the better class of workmen. But the great difficulty which the Professor had hinted at was undoubtedly what to do for the extremely poor people. That was a problem which he did not think had been sufficiently considered, and was quite sure had not been solved. He concurred thoroughly with what had been stated in the note sent by Mr. Cates as to the difficulty there was in dealing with any large property in London, caused by the entanglement of settlements and other things. On the Berners estate they had been anxious to grant building leases if people would surrender their interests; but sometimes those interests turned out to be three, four, five, six, and seven deep, and it was almost impossible to find them. With regard to the shopkeeper's house, Professor Kerr had mentioned how completely the conditions of living had altered. This was strikingly shown in many houses on the north side of Oxford Street, which were planned and built as shops with residences attached. Within the last ten days he (Mr. Slater) had had to go over one of those houses planned in the way described, and had found that the whole of the area had been covered with pavement, the staircase had been taken down, and the only access to the upper rooms was through the shop. Not one single particle of daylight penetrated into the assistants' dining-room, which was in the basement, and lit from morning to evening, summer and winter, by gas. Such a state of things could be found in many houses around Oxford Street, and the sooner it was put an end to, the better it would be for the people who occupied them.

Mr. J. J. STEVENSON [F.] said that the Paper had branched out into many other subjects which were certainly not less interesting than the planning of houses—such as the rebuilding of Regent Street, a large step in the process, which was continually going on, of the rebuilding of London. He had had some difficulty in connecting together the various heads under which the Paper was put; and perhaps, if he might venture to say so, there had been some cross division—things said under one head might perhaps equally well have been said under another; but every one would agree that the Paper was eloquent, witty, and most valuable. One great problem in the planning of a town-house was that, given a block of perhaps sixty feet deep and twenty-one feet wide, with no light except at the two ends, how were they to

light that block at the centre? He noticed that in most of the plans exhibited that difficulty had been avoided—being, no doubt, plans of more important houses, on larger sites, where they had more light all round. The plan of the London house had a regular historical development down from the time of King John, when, he believed, the proviso of the London Building Act which insists on party-walls was first introduced; that and the repainting every three years, which was in every lease, dated back almost to the times of the Norman kings. It would be an interesting study to trace the regular development of the house plan—how that plan had gradually developed; how more and more had been crammed into it; how the waste of room had been avoided, and how every inch of space was used. Professor Kerr had noticed one recent change, of requiring even in small houses an entrance hall instead of a narrow passage. One thing wanted to make the London house, with its seven storeys, really fit to live in was, that people should get over their prejudices as to passenger lifts. London house-agents feared that people would object to them as dangerous. Lifts, however, had been put into a large number of houses, with satisfactory results; if they added to the cost of the house, they saved the keep and wages of an additional servant, and served the purpose of a servants' stair.

Mr. ASTON WEBB [F.] observed that, with regard to what the Professor had said about Regent Street, he thought they would all admit that it was one of the finest and most successful streets that London had, on account of the grand lines on which it was laid out. It could hardly be expected that seventy-five years hence Shaftesbury Avenue and some other more modern streets would hold their own as well as Regent Street did to-day. Professor Kerr had spoken of the academical plan of houses. Of course, the academical plan did not enter so much into private houses as into public buildings. What was wanted even in a town house to a certain extent was some little mystery in the plan. A plan might be stately, it might be academical, and it might be of considerable size for a town house; and yet it was possible, he thought, to impart some little mystery and uncertainty into the arrangements. The great thing in a public building was to enable people on entering to find their way to the principal apartments; they should not need many directions, but should be able to go to them easily by wide and very plain corridors. In a private house, after the hall was reached, there should be some uncertainty, he thought, and some little mystery as to where the dining-room, the drawing-room, and the other rooms were. The usual town house had exactly the opposite effect; when one got inside, one could lay out the whole plan, and walk straight away to the principal rooms. Where that could

he avoided, he thought, there was a decided gain. Probably they all knew one or two houses where this had been done, and done successfully, and also without loss of that dignity which the principal rooms certainly ought to have. Another thing in relation to the planning of town houses, where a great deal of improvement might be made, was in the arrangement of the windows. Professor Kerr had mentioned the badly lighted effect in a room which had two windows and a pier in the centre. They would all agree with that; and probably most of them had had an opportunity from time to time, by taking away that pier, of knowing what an immense improvement it was to get a centre light instead of a centre "dark" in the room. But, in addition to that, very often in town houses the windows were made too low down. It was a most common thing to see windows with screens put into them. A window was carried down to the ordinary height (a fixed height of 3 feet or 2 feet 9 inches being taken), and then a screen was put into it, so that the window obviously was not for the purpose of looking out; and the light was so low and near the floor as to be of but little use to the room. Probably, a very picturesque effect could be got, and an opportunity of departing to some extent from the general type of room, by keeping the sill of the windows a great deal higher, and by running the windows nearly the whole width of the room, and so getting the light in a horizontal line, instead of two or three vertical ones. There was a charming example of something of the kind in one of Mr. Norman Shaw's houses at Queen's Gate, the plans of which were exhibited, where one of the principal rooms on the ground floor had a curved ceiling, and practically the room was entirely lighted by a long row of dwarf windows, making practically one horizontal line of light in the room. That made a departure, and gave a most picturesque look. Mr. W. B. Richmond, in a Paper read some time ago, had enlarged upon that and other possible points of deviation from the ordinary planning of town houses; it was a most suggestive Paper as to the ease and opportunity which existed for departing from the regulation room. If Professor Kerr's Paper led to their thinking out such things on new lines, it would still further add to the great obligation under which he had put them.

THE PRESIDENT said that the wide nature of the subject treated rendered it difficult to concentrate remarks, even if one were disposed to criticise where there was so little room for criticism. Professor Kerr, however, had impressed upon them the extreme importance of avoiding overcrowding in all planning, and of securing a sufficient supply of fresh air. The importance of those points could not, of course, be overestimated. In regard to what was a comparatively new departure in planning, in London at all events—that of flats—Pro-

fessor Kerr had directed their attention to the circumstance that doctors had recently impressed upon the occupants of flats the dangers they incurred from want of fresh air, and the insalubrity of their being closely packed. That remark, he thought, applied equally to what they might call the vertical system of planning, as it did to the horizontal. He (the President) could not see that it applied to flats more than to any other system of planning. In the one as in the other, fresh air was essential, and overcrowding to be avoided. If a flat was properly planned, with a sufficient supply of light and fresh air, there was, in his judgment, no reason whatever why it should be more insalubrious than a building constructed on the vertical system. The question of a proper supply of fresh air to the streets and houses of the Metropolis might be taken, so far as he had learned, to be the keynote of the new Consolidation and Amendment Building Bill which was now being promoted by the London County Council. The Institute had for some years advocated the passing of such an Act, and therefore they had every reason to hope the London County Council would succeed in carrying out a good and efficient measure. The Institute would certainly render the County Council every assistance in its power, and it was hoped that many details might be satisfactorily arranged, to which otherwise objection might be made. Some of the principles of the Bill, no doubt, were such that, unless they were modified, the Institute could not possibly concur in them. For instance, the motive of securing for streets and houses a sufficient amount of fresh air and light was admirable, yet the means by which that was proposed to be effected appeared to be perfectly chimerical. The proposal to widen streets according to an arbitrary rule without paying for the land acquired he could only regard as Utopian, and he could not but believe that a principle so confiscatory would be dropped by the London County Council in view of the certain opposition it would create. It would indeed be deplorable were a Bill, the necessity of which is admitted, and the motive of which is good, to be wrecked by the insertion of a proposal so widely severed from practical legislation.

PROFESSOR KERR, in reply, said that the subject was a much larger one than he could venture to overtake, and that must be his excuse for all imperfections. He hoped, however, there might come out of it a good deal of further consideration of the very important subject of the improvement of London dwelling-houses. He would like to add that his request for plans to be exhibited on that occasion had been so singularly and unmistakably successful that he thought they might on future occasions, on other subjects than the mere planning of houses, contrive to have similar exhibitions of the current works of their friends.



CHRONICLE.

The London Streets and Buildings Bill.

It will be seen by the notice given in the *Supplement* issued with to-day's JOURNAL that the President will, at the Ordinary Meeting of the 12th inst., propose to take the necessary steps to lodge a Petition against the London Streets and Buildings Bill, promoted by the London County Council as a private Bill, and likely to be read a first time in the House of Commons on or after its reassembling on that date. Such a petition will secure for the Institute a *locus standi* to be heard, before any Select Committee, on the principles and details of the proposed measure. Indeed, as some of the provisions of the Bill involve grave questions of principle, the Council of the Institute, after much inquiry, feel compelled to oppose it, in the interests both of the Profession and the Public. There are also numerous and important matters of detail in the Bill which could be improved if fully considered by experts. Architects, however, are known to be completely in accord with the London Council in desiring to obtain an Act to codify and amend the various Metropolitan Building Acts at present in force; and, while reserving the principles to which reference is made above, the Council of the Institute are not only willing, but wishful, to co-operate with the London Council in perfecting those clauses of the Bill which relate to Building.

The Illustrations to Professor Kerr's Paper.

Among several contract drawings of works in London, from the designs of Mr. R. Norman Shaw, R.A., which were exhibited at the Institute on Monday, were those of two houses recently erected at Queen's Gate, together with two books of photographs of the same; and it may be appropriately stated here that the kindly manner in which Mr. Shaw acquiesced in the application made to him for the drawings was even more gratifying than the loan itself. Mr. Alfred Waterhouse, R.A., lent plans of some chambers erected from his designs in Park Lane, and Professor Aitchison, A.R.A., the plans, sections, and view of Sir F. Leighton's house at Kensington.

Plans of Montagu House, Whitehall, erected from the designs of the late William Burn, were lent by his nephew, the President of the Institute, who also lent the contract drawings of a large house erected from his own designs in Ennismore Gardens. The London County Council, through the Superintending Architect, provided tracings of the latest plans of Artisans' Dwellings; and other plans of dwelling-houses—in most cases the original working drawings—were lent by Mr. J. M. Brydon, Mr. Florence, Mr. Ernest George, Mr. E. T. Hall, Mr. Phené Spiers, Mr. J. J. Stevenson, Messrs. Wimperis and Arber, and Mr. William Young. Some exceedingly beautiful photographs of interiors lent by Mr. Bedford Lemere were laid on the table.

The Prize Drawings at Allied Centres.

Certain selected drawings—for which Mr. Wigfull [A.], Mr. Tonge, Mr. R. S. Balfour [A.], and Mr. Hennell, gained the Royal Institute Silver Medal, the Soane Medallion, the Pugin Studentship, and the Tite Prize respectively—with a selection of other drawings by Mr. Dods, Mr. G. S. Hill, and Mr. Corlette [A.], to whom subsidiary prizes were awarded, were exhibited last week in Leicester, and are now on view at Birmingham. They will be in Manchester during the week commencing 5th inst., in Sheffield the next week, and in Nottingham the next. The drawings are due at York on the 26th inst., at Leeds on the 5th prox., and at Newcastle on the 12th prox. They will be afterwards exhibited in Glasgow, and remain there till after Easter, when they will be returned to London, taking on their way back Liverpool, where they will be exhibited about the first week in April. The selection is accompanied by specimens of the work submitted for admission to the Preliminary Examination by B. A. Charles, E. M. Charles, W. R. Davidson, P. J. Groom, and A. G. Marshall, *Probationers*; and by specimens of the Testimonies of Study submitted for admission to the Intermediate Examination by F. Chatterton, F. S. Hammond, G. O. Scorer, E. Tylee, and H. J. Wonnacott, *Students*.

The Late César Daly.

By the death of the distinguished Frenchman whose long and varied career has been the subject of comment in the Parisian press and the English professional journals, M. Girault de Prangey becomes the *doyen* of the Corresponding Members of the Institute, having been elected in 1846. There is, then, a wide gap of years among those who have survived, to M. Révoil and the Marquis de Vogüé, two other Frenchmen elected in 1865, and Mr. Cuypers, of Amsterdam, elected in 1866. The half-century of membership during which the Institute counted César Daly among its most esteemed correspondents renders his earliest communication to the general body of British architects peculiarly interesting, and it is gratifying to

know that this delicately-penned letter, addressed to Professor Donaldson, and preserved in the archives of the Institute, is still as crisp and fresh as if it had been dated "Wissous, 1894," instead of as follows:—

Paris : 6 Avril 1844.

MONSIEUR LE VICE-PRÉSIDENT ET CHER AMI, — Ayant quelque raison de craindre que ma réponse à votre gracieuse lettre du 26 janv. dernier ne vous est point parvenu, je prends la liberté de vous écrire de nouveau à ce sujet. Je viens donc vous prier de vouloir bien me servir d'interprète auprès de l'Institut Royal des Architectes Britanniques pour lui assurer des sentiments de profonde gratitude que m'ont inspiré l'honneur dont je viens d'être l'objet. Je comprends qu'en acceptant le titre de membre honoraire et correspondant d'un corps aussi illustre que celui de l'Institut Royal des Architectes Britanniques je contracte une grave obligation : celle d'aider de tout mon pouvoir à l'accomplissement du but de l'Institut. Cette obligation, je l'accepte pleinement et entièrement, et vous m'obligerez infiniment en annonçant aux membres de l'Institut que je m'estimerai toujours heureux de me mettre à la disposition de ceux d'entreux (*sic*) qui visiteront la France, pour faciliter de tous mes moyens les recherches et les études qui pourront faire l'objet de leur voyage. Je serai également heureux aussi de mettre à la disposition de l'Institut la publicité dont je dispose au moyen de la Revue spéciale que je dirige, et cela non seulement pour entretenir nos confrères du Continent des travaux de chacune des séances périodiques de l'Institut, mais encore pour appeler l'attention des artistes et des savants du Continent sur la liste des questions que l'Institut est dans l'habitude de publier, ainsi que sur ses programmes de concours, etc. En un mot, tout ce que je pourrai faire, soit pour favoriser les vues de l'Institut collectivement, soit pour ses divers membres pris individuellement, cela, je le ferai et de grand cœur. Permettez-moi, Monsieur le Vice-Président et cher ami, tout en remerciant encore une fois l'Institut de l'honneur qu'il m'a fait, de vous assurer personnellement de ma très haute considération et parfait dévouement.

CÉSAR DALY.

Many letters have been received at the Institute, especially in recent times, from César Daly, and the half dream in which he indulged the last five or six years of his life brought forth a characteristic communication, most of which was printed as the preface to a description* of his *Des Hautes-Études d'Architecture*, published in 1888. This was a pamphlet in which he made an appeal to the several constituted bodies in France, England, and America, on behalf of the Higher Architectural Studies, the neglect of which, he said, caused the modern architect to occupy a position inferior to the historian, the engineer, and the successful merchant. "Notre enseignement architectural," he wrote, "est partout fragmentaire et manque d'ensemble d'études générales. Notre art perd par là de sa grandeur intellectuelle et influe moins qu'il ne faudrait sur l'intelligence générale des penseurs." He wished to convene an international conference, to meet in Paris during the run of the Great Exhibition of 1889, for the purpose of considering this question; and such a congress did assemble on the morning of the 20th June

1889, though without that special character which he had hoped to attain. It was a meeting in the Hémicycle of the École des Beaux-Arts, with M. Garnier, and afterwards M. Alfred Normand, in the chair, when César Daly delivered an address of nearly two hours' duration, during which the attention of his audience, partly composed of foreigners, was absorbed in the orator, who remained seated at a table with his manuscript, which he rarely, if ever, consulted, before him; and who concluded by asking for a vote in favour of the creation of schools of Hautes-Études d'Architecture. César Daly paid a visit to England in August 1891, but as the general work of that session was then at an end, he could not attend a meeting of the Institute. He returned in 1892 to receive the Royal Gold Medal, and made a speech in English which—there is no need for exaggeration—was a marvellous feat of genius, executed without apparent effort, though it came from the heart as well as the head. Holding the medal in his hand, César Daly said that, as it had two faces, it had for him two characters. "On one side is mentioned the foundation of this useful and noble Institute; on the other side is the glorious effigy of your sovereign. I see architecture, English architecture; and I see England itself." His argument, as he expressed it, was that wherever the Queen's effigy rises before the eyes you must see England, for it is the symbol of the nation, adding—"This has been perfectly understood in France, gentlemen;" and a year later it was similarly understood in the United States of America. The attention of Her Majesty's Private Secretary having been called, in the letter by which the gift of the Royal Medal was acknowledged, to the words used by César Daly and quoted above, Sir Henry Ponsonby wrote, unofficially, from Windsor Castle, to say that the Queen was much pleased with Monsieur Daly's address.

It is to the credit of English Journalism that the best description yet published of César Daly, his career, his pursuits, his mode of life, and his home, appeared in *The Builder* barely a week after the news was received of his death, and its writer may not know that the article has given great satisfaction in Paris. His description of the house at Wissous, known to some British architects and students, is graphic:—

A slow, stopping train brought one at length to the small characteristically French country town of Antony, with its white shuttered houses and broad paved streets with not a soul to be seen in them, and a drive in a country omnibus through the bare-looking unfenced country to the little hamlet of Wissous, with its odd little late-Gothic church. Adjoining the village our friend had found an old French country house, which he had altered and added to, putting a grille flanked by exactly symmetrical lodges towards the little street. Inside this courtyard gave access to the double ramp of external stone steps leading up to the house door, and on the other side of the house was a large garden, laid out when what were then called "English gardens" were the fashion in

* *The R.I.B.A. Journal*, Vol. IV. N.S., 1888, p. 362.

France, with winding walks, shrubberies, a "wilderness," clumps of trees, and a little artificial "mount" near the extremity, whence Paris, on clear days, just asserted itself in the shape of the outline of the Eiffel Tower in the distance. On the first floor our host had, his suite of rooms, forming a library, packed as close as they could be with every sort of book on architecture. No place could be more quiet, no seclusion more complete.

Among recent letters received from César Daly was one containing an invitation to Wissous, in order to study the part which architecture plays, or ought to play, in public demonstrations and celebrations, a part which is certainly more pronounced in Paris than in London. "Bouchez votre malle et arrivez pour voir nos fêtes franco-russes," wrote he. Another letter followed, but in English, and written with as much care and finish, both with respect to penmanship and style, as the one of fifty years earlier. It was the last, dated 12th October 1893, and concluded as follows:—"Shall I ever see you again? I am a very old man: 82! At all events, receive the assurance of my hearty wishes for your success; and may your increasing efforts in favour . . . of the development of friendly feelings between England and France be appreciated at their great worth!"

It would be almost unpardonable repetition to add an account here of César Daly's career, for it was given with much detail by the President when presenting the Royal Gold Medal, and the information was derived from most authentic sources. In fact, so satisfied appeared the *Semaine des Constructeurs* of its accuracy that a translation of Mr. Anderson's Address [Vol. VIII. N.S., p. 357] was printed in that journal, as part of its obituary notice published on the 20th ult. Other pages of that volume of the JOURNAL also contain notices of and references to César Daly.

The Tiber from the Ponte Sisto, Rome.

Mr. William Scott, of Venice [*Inst. Medallist* 1877], Member of the Royal Society of Painter-Etchers, has presented to the Library a proof of an etching of a view from the Ponte Sisto at Rome, taken from nature in the summer of 1883. Since that time the great works for the embankment of the Tiber have been carried out, and the picturesque appearance of the view has been destroyed; the etching is therefore valuable from an archaeological as well as an artistic standpoint. On the extreme right is the Palazzo Farnese; lower down is the Church della Morte; beyond this is the Palazzo Falconieri, where the present Pope lived when Cardinal Pecci, and the suspension bridge in the distance. On the left is the Palazzo Farnesina, with the remains of the famous Farnesina gardens; and in the distance is the dome of St. Peter's.

Additions to the Library.

The third edition of Fergusson's *History of Architecture*, edited by Mr. R. Phené Spiers [F.], is an addition to the Library which is sure to be

in great request by readers (John Murray). Mr. Spiers states, in a preface, that in editing this work he has endeavoured to follow the course which Fergusson himself adopted in publishing new editions, viz., by rewriting those portions which subsequent discoveries had proved to be either incorrect or doubtful. By this means the original integrity of the work has been, as far as possible, preserved, the Editor having contented himself, in many instances, by imparting his fresher information in footnotes, and only where a regard for accuracy has made it unavoidable by interpolations in the text. Nevertheless, to render the work as far as possible chronologically exact, considerable recasting, rearrangement, and, in some instances, omission, have been necessary. About forty woodcuts have been specially prepared for this edition, half of which are of subjects not before illustrated, the remainder replacing those which were defective or incorrect.

Mr. W. R. Lethaby is responsible for an admirably written little book on the interesting subject of *Leadwork* (Macmillan & Co.), old and ornamental, and for the most part English, which has been recently received. Mr. Lethaby prefaces his volume by an apt quotation from Viollet-Le-Duc: "That which gives to the leadwork of the middle ages a particular charm is that the means they employed and the forms they adopted are exactly appropriate to the material. Like carpentry or cabinet work, plumbing was an art apart, which borrowed neither from stone nor wood in its design. Mediæval lead was wrought like colossal goldsmith's work." Mr. Lethaby has evidently approached this work with all the necessary enthusiasm, though with quite intelligent discrimination. "No metal," he says, "is more perfectly adaptable to noble use through a range of treatments that cannot be matched by any other metal whatsoever. It combines extreme ease of manipulation with practically endless durability, and a suitability to any scale, from a tiny ink-well or a medal to the statue of horse and rider, a Versailles fountain, or the greatest cathedral spire." Without claiming the authority of a history for his work, Mr. Lethaby points out the characteristics of the art of lead-working in the past to show its possibilities for the present and the future. The letterpress is accompanied by some sixty illustrations, which give an idea of the ductility of the metal.

Among other additions are the sixth volume of MM. Perrot and Chipiez's *Histoire de l'Art dans l'Antiquité*, devoted to *La Grèce primitive*, and containing five hundred and fifty-three illustrations; Part viii., sect. 1, of *Murray's New English Dictionary* (from Mr. B. Ingelow [F.], who is contributing the instalments of the work as they are issued); and Roget's *Thesaurus of English Words*, which may be found in the open

cases in the front library by those who write and are unable to determine the selection of the elusive inevitable word.

Mr. Andrew T. Taylor [F.] has forwarded a profusely illustrated monograph of the formal opening by Lord Stanley, Governor-General of Canada, of the Engineering and Physics Buildings of the McGill University, Montreal, of which buildings Mr. Taylor was the architect; and Mr. Arthur Cates [F.] has presented a pamphlet entitled *Overcrowded London*, by Alderman R. M. Beachcroft, of the London County Council. Mr. Beachcroft makes an able and eminently practical attempt at solving a problem which is becoming every day of more vital importance; he briefly reviews London building laws for the purpose of showing that owners and builders in London are not subject to restrictions which would secure "something adequate in the way of free circulation "and air," and compares these laws unfavourably with the powers invested in all urban authorities outside London under the Public Health Act of 1875 to frame by-laws generally with respect to the sufficiency of space about new buildings.

The Society for the Promotion of Hellenic Studies have sent the recent issue of their *Journal* (Vol. xii. Part 2), which includes in its interesting and extensive contents, Papers on the pre-Persian Temple on the Acropolis, Excavations on the probable sites of Basilis and Bathos, the Bronze Fragments of the Acropolis, and a Paper on the Development of the Plan of the Thersilion. In the *Supplementary Papers*, No. 1, of the same Society, various authors deal with the Excavations at Megalopolis, 1890-91, and there is an architectural description by Mr. R. W. Schultz. The Proceedings of the Philosophical Society of Glasgow (Vol. xxiv.) contain a Paper by Mr. G. Washington Browne, on the Planning of Public Libraries; and the *Journal of the Royal Society of Antiquaries of Ireland* contains many Papers of archaeological and architectural interest. An address to the students of L'École Spéciale d'Architecture, by M. Émile Trélat [*Hon. Corr. M.*], may be found in a pamphlet just received from him.

REVIEWS OF NEW BOOKS. VI.

(15.)

HOSPITAL CONSTRUCTION.

Healthy Hospitals: Observations on some points connected with hospital construction. By Sir Douglas Galton, late Royal Engineer, K.C.B., &c. 8o. Oxford 1893. Price 10s. 6d. [The Clarendon Press. Mr. Henry Frowde, Oxford University Press Warehouse, Amen Corner, London.]

This is an excellent book not only by a keen observer but by an experienced constructor, who, at the Herbert Hospital, Woolwich, and elsewhere has given practical proof of his knowledge of the

details of hospital construction, and his skill in successfully carrying them out. Most of the books on hospitals are more or less bulky tomes, often unnecessarily profuse over small and less important matters, but here we have a concise statement of the conditions and requirements essential to the realisation of a "healthy hospital."

The long array of authorities consulted by Sir Douglas in the compilation of his "observations" bears testimony to the thoroughness with which he has worked at the subject for many years, and it may not be too much to say that this, his latest volume, is destined to become a text-book for all architects, medical men, and others interested in hospital construction.

The book is clearly written and illustrated, and takes up *seriatim* the many points which go to secure the healthiness of a hospital. These may be briefly enumerated as follows: A good site; an abundant supply of good water; plenty of fresh air; perfect sanitation; and, last but not least, cleanliness.

Around these hang all the law and the gospel of sound hospital construction, and in their attainment has been gradually developed the arrangement of the plan, and the selection of the materials best adapted to the requirements of a modern hospital; for example—to secure plenty of fresh air we owe the disposition of the wards in separate blocks, known as the pavilion system, their isolation as far as possible from the administration and from each other; to the striving after cleanliness, the selection of the least absorbent materials for walls, and floors and roofs, the reduction of all internal angles, and the exposure, as far as possible, of all pipes and other sanitary appliances. On all these points Sir Douglas has much to say, and says it clearly and well. On the first, that of site, architects will sigh as they think how very far from the ideal is the ground, either in itself, or its surroundings, upon which they are often obliged to build. In a large town, especially in London, hospitals must be built where they are wanted, within easy reach of the classes they are designed to benefit; ground is costly and open spaces far from frequent, so that the actual conditions of a healthy site may be far from attainable; yet much may be done to assist in the improvement of the ground air, which, as Sir Douglas tells us, "has a most important influence on the healthiness of a site." Many of the impurities of a bad soil may be got rid of by carting it bodily away and covering the whole surface under the building with cement concrete. Again, the ground-floor wards may be raised on open arches several feet above the level of the soil, leaving a free current of air underneath them. This treatment may be expensive; but health, not cost, is the first consideration in such a case. Valuable information is given as to the nature and effect of different soils and sites, the number of square yards per

patient it is advisable to apportion, and the methods by which the site may be improved. It may not always be easy to carry out the prescriptions, but the doctor's advice is none the less valuable on that account.

Then, as to the all-important questions of the dispositions and arrangements of the wards themselves, they are exhaustively treated in four chapters out of the twenty comprised in the book. The "ward unit" is the kernel of the hospital; the number and perfection of these units is the measure of its capacity as a curative institution, or, as Sir Douglas puts it, "The ward" and its appurtenances under one roof practically "constitute a small hospital of itself, and the "multiplication of these, several small hospitals "under one administration;" and he enumerates the three principles which govern the designing of a hospital ward—viz., the number of patients under one roof, abundance of fresh air, and plenty of sunshine; space and light and sunshine mean health; crowding and gloom mean sickness, both for patients and nurses. The gradual development of the plan and size of a hospital ward, and its relation to other wards, and these again to the administration, has been the result of years of study and experiment; and accordingly examples are given, with illustrations, of how the problem has been solved in various countries and in buildings of different sizes. France, Germany, Belgium, America, and England are all laid under contribution; and perhaps it is a pardonable satisfaction to find that our own country with its simple pavilion, with the nurses' rooms at one end and the latrines and bathrooms at the other, still holds its own against the somewhat more elaborate arrangements of our neighbours. It may be useful to contrast the plans of the Hamburg wards (page 152) and the Montpellier wards (page 184) with the Herbert and Colchester wards (page 186), when the simplicity and, as we think, the advantage of the latter, especially in their sanitary arrangements, will become at once apparent. There can be no question that the w.c.'s, lavatories, and bathrooms placed in detached turrets, separated by an air space from the ward blocks and approached by means of covered bridges, is in every way preferable to placing them in a kind of central corridor, as at Montpellier, or near the entrances, as at Saint-Denis.

Into a comparison between the relative merits of rectangular and circular wards Sir Douglas enters very fairly. He gives the data as applied to each, pointing out that "the circular form of "ward is very cheerful," because the windows catch the sunshine at a larger "number of angles "than is the case with the rectangular form." Though circular wards for a small number of patients, say up to twelve, have many advantages, it may be doubted if, apart from the greater cost of their construction, they are economical in other

respects. When a ward comes to be sixty feet in diameter there is a considerable loss of space in the centre, and the supposed gain in the ease of supervision by the nurses ceases to be so apparent. It has been urged also in this connection that if the nurses in a circular ward can see their patients more readily, the patients themselves see too much of each other, so that when a bad case occurs—one likely to have a fatal termination—they all become aware of what is imminent, and the result is anything but conducive to brightness and hopefulness; nevertheless, there is much to be said in favour of circular wards.

Space fails us to follow Sir Douglas into all the details of warming and ventilation, sanitary arrangements and water supply, which go so much to insure a perfect ward unit. They will be found set forth in the fullest manner, the advantages and disadvantages of the different systems carefully weighed and tabulated; but if we have read aright we gather that the balance, and rightly so, is in favour of natural as against artificial ventilation, open fires as against heating pipes, either of hot water or steam. Again, as a matter of course, all pipes and lavatories, sinks, baths, and w.c. apparatus throughout the building should be open and unenclosed, and everywhere accessible. Though these are truisms, they cannot be too strongly insisted upon, so prone are people to stow such arrangements away out of sight as much as possible.

Closely connected with the successful working of the wards is the economical arrangement of the administrative buildings; and in a chapter devoted to them we find their numerous and varied requirements clearly, if somewhat too briefly, set forth; of the number, none have been more vastly improved of late years than the kitchens of the nurses' rooms. The former, with all their appurtenances, are now generally placed at the top of the house, and gas cooking has in a great measure superseded coal and steam, to the manifest gain of cleanliness; as to the nurses' rooms and those of the staff generally, the improvement is even greater.

Time was—not so very long ago—when anything was thought good enough for the nurses. There is no truer sentence in the book than this: "The nurses should be lodged in a building apart "from the hospital buildings. It would be advantageous that they should have to pass out of "doors to reach their bed and sitting rooms;" in fact, in every hospital of any size there should be a nurses' home. If the hospital is to be efficiently nursed, the nurses must be in good health, and if they would preserve their health they must be away from the atmosphere of the wards when off duty. The whole tone and status of our nurses have risen as the requirements of modern life have increased. Hence the need of a home or house of their own, where, in airy, comfortable,

well-lighted sitting rooms and bedrooms, they may find that relaxation from the strain of nursing, which is not only their due, but their reward, well earned by the day's work, and their hope for the proper accomplishment of that work on the morrow. "They work better," says Sir Douglas, "in their wards, if they are made comfortable; sisters and nurses nowadays are, or ought to be, educated women," and "It is undesirable that they should have to seek necessary amusement out of doors." Therefore let us see to it that their home is such as educated women can really feel "at home" in, and find their rest and recreation therein.

With a couple of chapters on special hospitals and one on temporary structures, Sir Douglas Galton brings his admirable treatise to a close. He tells us that "the object he has in publishing these notes on hospital construction is to place on record those principles which ought invariably to be followed in every good hospital, and to point out that those conditions of construction should, according to recent practice, represent the minimum standard to be followed in building a new hospital." And we cannot do better than conclude, as he does, with the hope "that by bringing together this information, the erection of large, palatial hospitals in towns or other localities which are not suited to them will be discountenanced, and that the hospital architect, instead of seeking to erect a monument of his skill and taste in architectural design, will be content to provide simple structures, abundantly supplied with light and air, in which the interests of the patients and their recovery will be not alone the first but the only consideration." May we assure Sir Douglas that the true architect will always be able to show his skill and taste in architectural design while keeping his structures simple; and in so far as they embody the principles so clearly enunciated in this volume, they will approach the realisation of a "healthy hospital." While acknowledging this, however, there is no reason why the architect should not seek to impart a certain artistic distinction to the building even of a hospital; on the contrary, its very simplicity will become an attraction if treated with quietness and dignity, discarding all meretricious ornament, and seeking only for success in breadth of effect and good proportion; while, when we come to think of it, where is a restful pleasure to the eye or a homelike feeling more needed than in a hospital? Having sacrificed to utility, there still remains the claim of beauty, and in their combination lies the truest art. Proportionally speaking, a hospital ward is often, or may be, a very fine room. Why, then, should it not, by judicious colour, and simple quiet effects, be made in some measure less forbidding to those who may have to pass many weary days within its walls? To do all this and more would indeed be "a monument

"to his skill and taste" that even an engineer like Sir Douglas Galton would not grudge its architect; and it is to be done if only the requisite study and thought are devoted to its accomplishment.—J. M. BRYDON.

(16.)

MEDIÆVAL MANCHESTER.

An Architectural History of the Cathedral Church of Manchester, dedicated to St. Mary, St. George, and St. Denys, with illustrations by J. S. Crowther. Edited by Frank Renaud, M.D., F.S.A. Fol. 1893. Price 42s. [Manchester: J. E. Cornish.]

We know that incongruity is one of the elements of the ludicrous; it is also a factor in pathos, and of such pathos Manchester Cathedral is a very type. Standing in its paved enclosure among surroundings which, if not wholly modern, are at least strangely irrelevant, in an atmosphere murky with the dust of commerce and thick with a smoke that blinds the very eye of heaven, this majestic piece of grimy mediævalism wakes a sentiment which few other churches in this country can provoke. Most cathedral towns, be they never so busy, bear upon them a stamp of cathedrality, and in them the sentiment of the church is led up to by a kind of Dean-and-Chapterishness in the neighbouring architecture—not necessarily of a Gothic, but generally of a Georgian type. Of course the modern circumstances under which the church of St. Mary became a cathedral preclude the right to compare it with those cathedrals whose episcopacy is of ancient date; but even in comparison with such pieces of pathos as our City churches—even St. Peter's on Cornhill—it stands unmatched for a sort of abrupt and solemn aloofness.

To the late Mr. J. S. Crowther, who wrote, though he did not live to issue, the book under notice, the cathedral owes much. It had suffered in a singular degree the ravages of time, weather, and inappropriate restoration. The exterior had been largely built of stone placed on its wrong bed, and much of the replacement had been carried out in the ages when Gothic antiquarianism was rather energetic than accurate. The interior fared worse in a later but less enlightened age "under a pretext of improvement . . . the beautiful columns and arches of the nave, the superincumbent clerestory, the great choir arch" and many other portions of the fabric, "were hacked over with a pointed pick and then coated with cement three-quarters of an inch in thickness." This "improvement" was undertaken as part of a scheme for the erection of galleries, and resulted not only in the almost complete mutilation of the mouldings, but also in a serious reduction of the springing-stones of the nave arches, which nearly brought the whole building down.

The forty plates, comprising plans, elevations, sections, and details, naturally make up the

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principal interest of the volume, but the letter-press is by no means to be overlooked. Mr. Crowther approached the archæology of his subject with a living enthusiasm which thought no detail too small to be significant, and was not satisfied in founding theories on any lighter basis than fact. We learn something of Mr. Crowther's early intelligence from the passage (p. 29) in which he describes how, more than half a century ago, as a pupil in the office of Mr. Tattersall, he made drawings of certain pieces of wrought stone which were accidentally discovered in excavation. For his own amusement he kept tracings of these with an unconscious forethought which, at a later date, enabled him to effect an authentic restoration of parts of the parapet and pinnacles.

Early historians of the building seem to have assumed that no substantial church existed before the foundation under Thomas De la Warre in 1421. This is easily disproved even on documentary evidence, for the royal licence empowers him to "erect the parish church into a collegiate church." Mr. Crowther supplies further testimony from the building itself. There are no discernible traces of any Norman construction, though pieces of masonry were found which point more or less conclusively to Saxon work. About the existence of an Early English church there can be no doubt. The choir and Lady chapel of this church were rebuilt about 1340, and the nave appears to have survived until the date of the collegiate reconstruction in the fifteenth century.

One of the most remarkable features of the history of the church lies in the fact that when the nave was again rebuilt in 1465 under the wardenship of one Ralph Langley the style adopted was a close imitation of the previous work; the Perpendicular method was in fact abandoned in favour of the already obsolete curvilinear Decorated.

In glancing at the plan the two characteristics most apparent are the convergence of the lines of the choir piers and the unusual multiplication of side chapels which present the appearance of additional aisles. The explanation of the former peculiarity, the convergence, is clearly given in Mr. Crowther's book. Warden Stanley, who was appointed in 1485, was engaged upon the enlargement of the church, and characterised his work by an unusual care and conservatism. He appears to have effected the alteration necessary in the nave by taking down and *rebuilding* the actual stones of his predecessor's fabric, and to have hit upon the singular and effective device of the convergent lines to get over the difficulty which arose in attaching his widened nave to the narrower east end.

The multiplicity of chapels is due to a local partiality for the system of special chantries which the author thinks it necessary to justify by a page or two on the subject of Purgatory and the doctrine of intercessory prayer. The digression is perhaps

unnecessary, but it is certainly a singular fact that the cathedral should contain so unusual a number of special chapels.

The illustrations are by various hands, and are not of the most modern style of draughtsmanship; still, if lacking in *chic*, they appear to be free from error, and are eminently conscientious.

Owing to Mr. Crowther's death, the work was finally brought to the press and put into the subscribers' hands by Dr. Frank Renaud.

PAUL WATERHOUSE.

(17.)

A LEARNED LODGE OF MASONS.

Ars Quatuor Coronatorum. Being the Transactions of the Lodge Quatuor Coronati, No. 2076. Edited by G. W. Speth, P.M., Secretary. Vol. V. Margate; printed at "Kemble's Gazette" Office. 4s. 1892.

We find our esteemed member Wm. Simpson is a Past Master of this Lodge, and at work with his pen as energetically as he kindly works for us. "Brahminical Initiation.—The Norse Symbol," is the title of his Paper, the first in the volume, and the continuation of a previous one. Further on will be seen an admirable portrait of him by the helios-Dujardin process. "Who was Naymus 'of the Greeks?'" is still a question of interest, and herein is considered to have been a skilled mason of the Greek School and College in Rome, engaged by Charles the Great for his cathedral at Aix-la-Chapelle; he then passed on from Aix to England, being employed by King Offa at the building of the Abbey of St. Albans, founded in 978. "Remarks on the Craft Legend of the Old 'British Masons'" is a very learned disquisition by Dr. W. Begemann, of Rostock, who has studied the language of the various Old Charges, tracing their pedigrees by it. He arrives at the conclusion "that most of the special legends of older times, 'as well as of the English period, were introduced 'by degrees, and are of a rather late origin. We 'may learn this by comparing the different versions from the Masonic Poem down to the ordinary form." In the concluding paragraph of this first portion of a very interesting contribution, he observes (referring to previous notices of this mysterious personage) "that 'Naymus Grecus,' 'or 'Maymus Grecus,' was never 'Nemausus' or 'Nemaus,' or the like, but had originally an M 'at his head, the 'Tew MS.' reading once 'Mammongretus' and once 'Memongritus,' 'wherein the t probably was mistaken for c.'" Is he putting investigators on the right borders of a discovery?

"The Masonic Genius of Robert Burns," by Bro. Benjamin Ward Richardson, M.D. (now Sir Benjamin), is a pleasingly written Paper, showing, first, that the genius of Burns partakes of the Masonic order or type; secondly, that his poetic genius appeals to the Masonic brotherhood, and as fostered and fed by that fraternity; thirdly,

that his love for the brotherhood was manifested in the productions of his poetic genius; and fourthly, that the tendency and tenure of his work is Masonic in quality, in the higher and nobler, shall I not say the highest and noblest, forms of masonic liberty and moral amplitude. How well Sir Benjamin has treated these four sections into which he divides his subject, must be learnt by an attentive perusal of the essay.

"The Tau, or Cross; a heathen and a Christian symbol," by Harriet G. M. Murray-Aynsley, is a plentifully illustrated account of its history, tracing the development of the cross as a prehistoric and as a religious symbol. At the conclusion, Mr. Simpson, in the discussion, urged that the statement that Hindu temples are cruciform, has often been repeated in books, but it is doubtless founded on a misconception. "Plans . . . have the appearance of a cross, but this is from accident, and cannot be ascribed to intuition; . . . any details that may give the square form of the main part the character of a cross are simply due to the architectural conditions."

Another copy of the inscriptions on the tomb of John Murdo, in Melrose Abbey (p. 143), gave rise to a careful copy being sent (p. 227) with an illustration of the doorway. He was "born in Parysse certainly," and it has been conjectured that his name should read "Jean Moreau." "The Masonic Apron," with eighty-three illustrations, is a laborious contribution of W. Harry Rylands, P.M. No. 2, our worthy Honorary Associate, and the very active Secretary of the Society of Biblical Archaeology; an admirable portrait of him is given in the volume under review.

The installation Address of Professor T. Hayter Lewis, in 1892, treats of the Orientation of churches, &c., with the results lately obtained by Mr. Norman Lockyer and Mr. F. C. Penrose; Solomon's temple and the date of the stones found by Colonel Warren; the well-known emblems and marks; Roman, and later works of the mediæval period; the rapid transmission of information; the master mason and director of works; the Crusader's work in Palestine; thirteenth century work in England; and lay architects, with a suggestive theory as to their introduction to direct the great works of the succeeding centuries.

Mr. R. F. Gould's elaborate inquiry on "The Assembly," mentioned in each of the Old Charges, at which the mason was bound to attend when summoned, is a learned and exhaustive Paper, but one tending to restrict the meeting to a tribunal for legal or civil purposes, and not to an assembly for the settlement of trade disputes and the extension of craft knowledge. This clause of the Old Charges requires further elucidation; no clue has yet been obtained from Old Records as to the carrying out of this requisition. A series of plates exhibit a picture having reference to Masonry; three chairs used by Lodges at Lincoln (dated

1688) and at Liverpool; officers' jewels; two teapots with Masonic emblems; a Masonic handkerchief: there are also several small views of the castle and other antiquities at Colchester, the place visited by the members of this Lodge Quatuor Coronati at its annual excursion. The Notes and Queries, Obituary, Reviews, and Chronicle contain useful information having immediate reference to craft purposes.

WYATT PAPWORTH.

(18.)

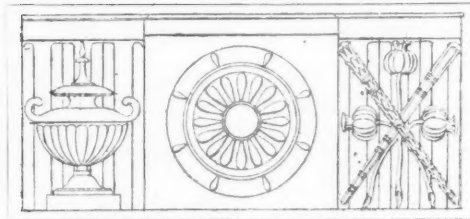
EDINBURGH.

Transactions of the Edinburgh Architectural Association.
Vol. II. No. 3. So. Edin. 1893. Price 1s. 6d. Published by the Association.

The Transactions of the Edinburgh Architectural Association are becoming more valuable every year, a fact that need only be ascertained by a glance at the last number of vol. ii., in which are recorded the many Papers and Addresses delivered throughout the year, besides a good deal of what is interesting in the numerous excursions undertaken by the members. The President, Mr. W. W. Robertson, in the course of his valedictory address points out that the Session 1892-93 marks a new era in the history of the Society; he says, "We have started in new premises with increased responsibilities, and I hope that when the transition stage is fairly passed, we shall be able to give much increased advantages to our members." An account is given of the annual excursion to that rich field of architectural interest around Cupar-Fife, as well as many other excursions to buildings of local interest; these outings seem to be admirably organised and conducted by the leading members of the Association.

A very interesting report of a Paper by Professor G. Baldwin Brown, M.A., on Bronze Doors and their Artistic treatment opens the volume. The author very clearly distinguishes between bronze gates ornamented with due regard to structural consistency, and doors designed for the display of ornament, where the sole charm lies in the beauty of the enrichment considered in itself. The latter type, to which the famous Old Testament doors by Ghiberti at the Baptistery of Florence belong, he considers extremely misleading as models for educational purposes.

Dr. R. Rowand Anderson in his descriptive Paper on Dunblane Cathedral is of the opinion "that the structure might at any time, but for the restorations [recently completed by himself], have collapsed into a heap of ruins, and neither the architectural nor pictorial aspect would have remained to delight us. By restoring this edifice to its original use as a place of worship, it may now with ordinary care be handed on from generation to generation." A few unpublished Papers by the late Mr. John McLachlan, read at various dates before the Association, close this most excellent pamphlet. A. N. PRENTICE.



9, CONDUIT STREET, LONDON, W., 1 Feb. 1894.

MINUTES. VII.

At the Seventh General Meeting (Ordinary) of the Session, held on Monday, 29th January 1894, at 8 p.m., Mr. J. Macvicar Anderson, *President*, in the chair, with 35 Fellows (including 8 members of the Council), 52 Associates (including 2 members of the Council), and several visitors, the Minutes of the Meeting held 15th January 1894 [p. 198] were taken as read and signed as correct.

The following Associates, attending for the first time since their election, were formally admitted, and signed the Register, namely:—William Gregory Watkins (Lincoln) and Percy Frank Hockings.

A Paper, by Professor Kerr [F.], entitled *OBSERVATIONS ON THE PLAN OF DWELLING-HOUSES IN TOWNS*, was read by the author; and, having been discussed, a Vote of Thanks to Professor Kerr was passed by acclamation, and the Institute adjourned at 10 p.m.

Erratum.—In the Minutes of the Sixth General Meeting [p. 198], the Ashpitel and subsidiary Prizes of books were erroneously placed among the Travelling Studentships 1893.

PROCEEDINGS OF ALLIED SOCIETIES

LIVERPOOL: SESSIONAL MEETING.

Imagination in Planning.

On the 15th ult. a Paper bearing the above title was read before the Liverpool Architectural Society by W. H. Bidlake, M.A. [A.], the full text of which is here given:—

In that very modern novel, *The Wages of Sin*, the artist, Colthurst, is conscious of a strongly-marked dualism in his nature: a cold, clear, intellectual side, and a glowing, emotional one. Let us hope that we all, in some degree, share this characteristic with him. For while the commercial man does not need the emotional in his daily business, and often contrives to suppress it with undoubted success, to the architect, if he is worthy the name, it is essential; it is the atmosphere in which his ideas are born, grow, and blossom. In these days we are beginning to regard the architect as one who, in his own person, can combine all the various trades and professions known to civilised life, including those of lawyer, estate agent, engineer, landscape gardener, and cabinet-maker. But is not the ideal architect, rather, one who selects and gathers round him the most suitable men for his purpose, experts in divers callings, and compels them to give their best, leaving them, within limits, a certain latitude, but inspiring one and all—sculptor, craftsman, and labourer—with a sense of fellowship of purpose, the embodiment of an idea which he has dreamed of, which he has pictured in his imagination as when a boy he pictured the palaces in the *Arabian Nights*?

His work does not end with the preparation of T-square and set-square plans and elevations, and tracings for the contractor with full-size details to boot, with a periodic and perfunctory visit of inspection in cold blood. There must be feeling in him, virtue that goes out of him, an

atmosphere of enthusiasm pervading him. And this feeling must dominate every part of his work, details as well as general conception, plans as well as elevations.

At this assertion up jumps the "practical" man and protests. He says, "We don't want any imagination in the plans, please; convenience and thick walls, clothed with a suitable elevation." Ah, we at once recognise the "practical" man! His "practical" nature is his forte. "I am not a bit sentimental, I am practical," he says, with the same unctiousness as the Pharisee who rejoiced that he gave tithes of all he possessed. In the same spirit the true-born Britisher will say with swelling pride, "I know nothing about art," and then glance round upon the bystanders for a commendatory chuckle.

We have two racial elements combined in our nature—the Celtic, which is emotional, and the Teutonic, which is rational. Our practical man is an over-Teutonised one. But, besides that, he represents a reaction, and should receive attention. He remembers the time when all convenience in a plan was sacrificed to an idea; a lodge must be the exact model of a Grecian temple in antis, or amphiprostyle; a church vestry must be the literal reproduction of the Caryatid wing of the Erechtheion or the Acropolis; or rooms and corridors must be dark and ill-ventilated because small windows are necessary to give the building an aspect of mediævalism.

So well has the general public taken note of these things, that with rough and ready logic it has concluded that the artist nature and the practical one are antagonistic. Let us beg our friends that when they are "putting in a word for us" to a would-be client they will not say we are artistic, and so ruin our prospects.

But are the imaginative and practical elements in planning incompatible? Are they so hostile that it will be like dividing a house against itself to introduce both within its walls? That they are not only compatible, but are a mutual help, I think some of the plans I propose to throw upon the screen of ancient and modern buildings will be sufficient evidence. For, after all, life, as it passes, depends upon emotion, and the stimulation of healthy and ennobling emotions exerts a very practical influence on our daily walk and conversation.

An architect calls in his imagination to his aid to strike the keynote of his building, the fundamental tone, supported and enriched, as with harmonics, by his subordinate ideas. The public building will be expressed by a formal, symmetrical, and academic plan; the dwelling-house will be the embodiment of those customs and traditions of English home-life. And within the walls of the one and the other, what poetry may there not be of light and shade, what an aroma of association and tradition, what a rainbow of suggestion, what mystery, what revelation, quickening the blood by its unexpectedness, what contrast and vivacity, what proportion and grace!

It is the object of this Paper to maintain that a very practical and convenient plan may be lacking in all these attributes, and that a plan may possess one or all of them without the least sacrifice of convenience and practicability. A protest here becomes necessary against the habit of those architects who think out their plan in its entirety, and then set about the adaptation of the elevation. It is the next worst thing to designing the elevation first and making the plan fit. Plan and elevation are indissolubly joined together. To adopt an illustration from acoustics once more, they must both give out the same fundamental note, and the harmonics may only vary slightly, as consistent with the different circumstances of external and internal design. On this account it is even impossible to consider the question of imagination in planning without reference to the elevation also. Take, for instance, the intersection of the nave and transepts of a Gothic cathedral: does it not suggest the proper position for some grand dominating external feature, a tower or spire; and is

not the very recognition of this requirement the chief glory which enhances the English Cathedral as compared with its Continental sister? If, therefore, the plan suggests some characteristic of the elevation, the elevation will in turn require provision to be made for it in the plan. Could anything be more wonderful than the plan and interior of St. Sophia at Constantinople? Who of those who have seen it would deny the imagination instinct in every part?

Circular-domed churches had been used by the early Christians again and again, but the plan did not suit their ritual, it was not a convenient one. But what a grand, all-pervading, unifying sense the dome inspired! Must they abandon it for convenience' sake? The practical man says, "Yes, it must go." Anthemius thought otherwise. "I will keep the dome, and make it embrace and pervade 'a basilican plan'; and, supporting it with semi-domes, which in their turn were supported by semi-cupolas and vaults, he so arranged the parts that the eye of the worshipper travelled upwards from vault to cupola, cupola to semi-dome, until he felt the brooding, suspended dome, as the presence of some mysterious being which he almost feared to look at, and the sense of the approach of the Divinity filled his soul. Surely here is imagination in planning complete, and without the sacrifice of practical requirement.

Or take again the plan of an ancient Egyptian temple. What structure could be more evidently intended to strike the imagination than the Pylon; and to impress the common people with the jealous exclusion of the priests, the mystery of the worship of the gods, and the eternity of their earthly fanes, as of the halls of Osiris? And note the imaginative treatment of light and shade in the temple of Amen-Ra, at Karnak. The deep portal opens on to the sunny cloistered court which leads past a second Pylon to the magnificent Hypostyle Hall, in which the Initiated only might await the appearance of the divine image. Here all is mysterious gloom and twilight, and the columns are placed so close together that the enclosing side-walls are nowhere visible; and, vast as it is, the imagination pictures it as still vaster, as indefinite, illimitable. And from the sanctuary outwards, through aisle of pillared hall and open court, through portal and along the dromos, the axial line of the temple is marked as of a continuation of a ray of that star at whose rising the temple was dedicated, and whose return was daily welcomed by the songs of the priests on the flat temple roof.

Of the magnificent group of buildings on the Athenian Acropolis, the Propylæa was not the least remarkable, and it held the same relative position there that the Pylon did in Egypt. It led the festive worshippers up the long flights of steps, under the shadow of the Doric portico and the Ionic colonnade, until the dazzling fairy picture burst upon them, set round with the shadowed porch as in a frame.

Mr. Penrose has shown that the various inclinations of the axes of the temples there were probably due to their pointing to the rising stars to which the temples were dedicated. Still, the æsthetic gain of the angle at which the Parthenon is viewed to one approaching it from the Propylæa is undoubted. And are we so bound by our T-square and set-square that our buildings must be always set out on rectangular lines? Imaginative quality may sometimes be imported into a plan by a departure from this rule. The entrance gateway of Haddon Hall is placed near an angle of the first quadrangle, but the passage-way is taken through the buildings in a slant direction, so that, instead of looking along the side of the quadrangle to that exactly opposite, one views the two further sides in pleasing perspective. I do not think the practical man could raise any objection to this, yet it makes all the difference in its effect on the imagination. What could be more suggestive than the arrangement of buildings in a college? The entrance gateway marks the jealousy and proud exclusiveness of

learning, but once pass it and the noise of the vulgar street seems far away and distant; here in the quadrangle is a cultured calm. The hall here, the chapel and library there, and the living-rooms around suggest community of living and unity of aim, a veritable republic of letters. Of course, the buildings might have been more economically arranged on the flat system—on the very flat system!

The planning of an ancient Greek house is full of charm. In that of Pansa at Pompeii, what a vista would have stretched before one on entering from the street—the light and shade of the atrium, the glimpse through the parted curtains of the tablinum of the sunny peristylum beyond with its sparkling fountain, and further on the triclinium, festooned with vine and opening out through the verandah on to the garden!

Our long winter and want of bright sunlight would make such an arrangement unsuitable in England, although the practical man thinks that need not trouble the artistic man. In the Badminton Club, in Piccadilly, Colonel Edis has designed a covered fountain court which may be regarded as analogous to the Greek atrium. Into it look the windows of the card and writing rooms, and at the end, approached by a flight of steps, is the coffee-room. It affords an excellent example how immensely a plan gains by the introduction of a play of fancy.

It is, however, more in public buildings that this symmetrical treatment is called for. Selecting the *Thermae of Agrippa* as an example, we shall at once note this symmetry. The splendid vaulted tepidarium, with its apsidal ends, occupies the central axis, and through the open colonnades at the sides one may look across the broad swimming-baths, or piscine, to the sunny cloistered courts, or peristylia, beyond. There is no grand staircase here, which is so important a feature in our own public buildings, and which, with the entrance-hall, occupies the position here assigned to the tepidarium. There is hardly any part of a plan which so lends itself in an imaginative treatment as a public staircase. Excellent examples are afforded by those of the Genoese palaces, the Fitzwilliam Museum at Cambridge, and many mansions of the Renaissance. The central ascent, with the vista leading from the first landing, the side return flights, and the surrounding open colonnaded or arcaded galleries, afford a splendid opportunity for the architect who is capable of availing himself of his good fortune. The very stairs excite our curiosity, our sense of mystery. Where do they lead to? What sumptuous rooms must they be to which this grand staircase serves as approach! What play of lines, what effect of light and shade, what intricacy of parts, what spaciousness of the whole! And how mean a large public building seems without a good staircase, and how disappointing to have a good staircase lead to a mean suite of rooms! Nothing that is paltry, or small, or mean, or weak, will touch the imagination. And a building may be very paltry although of large size, and although it completely satisfies practical requirements.

A cathedral, and pre-eminently Westminster Abbey, stimulates our imagination in the highest degree. This is, of course, due to many causes; but the plan is a very important one. The long vista of the nave and the broad transepts are so dignified and so suggestive, the organ-screen, by partly hiding the choir, excites the sense of mystery and increases the apparent size of the building, while the chapter-house and quiet cloister both add their charm to the group. There are those who would like the abolition of our cathedral organ-screens. They say it spoils the view. Evidently they belong to a Teutonic race. How much of the interest of King's College Chapel at Cambridge is derived from the division of the building by the organ-screen! A building which consists of one large room like this does not certainly present a very complex problem of planning, and yet the very proportions of the building may help to excite the imagination. How satisfactorily a basilican

church is terminated by the apse which, so to speak, focusses the altar to which all the lines of the plan seem to lead!

The church of Mr. Mileham at Highgate is an example of the way in which one large room may be full of suggestion. The recesses between the piers and the staircases within them, the side galleries and choir galleries, and the passages on the top of the walls, all excite our fancy. But what is to be said of the Nonconformist chapel—especially the Gothic variety? I do not rest upon my personal opinion. The sense of the paltriness and the meretricious character of their design has become part of the universal consciousness. There are exceptions, happily. Perhaps the sturdy Protestant Reformation which produced a plentiful crop of Puritanic barns, the progenitors of the Congregational chapel, was a very Teutonic one, and the imaginative Celtic element in the population held aloof and remained Cavalier and Catholic. Poverty, however, is not the chief sin of the chapel: it is a far deadlier one—Falschood. The building must usually be ornate Gothic; it must have a steeple with belfry lights. No bells will ever ring there. It is an expensive sham. A grand Gothic doorway leads to a blank wall, in the centre of which the papers on the notice-board flap in the draught. There are Gothic arcades inside, but the columns are of iron six inches in diameter, and the arches are of brick, run with plaster mouldings. The seating is of the most glaring yellow varnished pine, and the upholstery is of sky-blue, "in order," as the art member of the building committee would say, "in order to harmonise." There can be no imagination in the plan of such a building, because it is an attempt to borrow the traditional forms which are the expression of a ritual foreign, or even obnoxious, to the Nonconformist worshipper.

One of Wren's City churches—St. Stephen's Walbrook—is especially interesting in its plan, which is not only well suited for galleries, but, what is far better, where galleries have to be provided they may readily be made a necessary part of the design. This building is perhaps better suited for chapel than church purposes, and Mr. Cubitt has adopted its internal arrangement, at the same time adding the galleries, in the very successful chapels he has erected at Highbury and Birmingham.

In domestic planning the tastes of the owner should find some expression. All Englishmen are—or are supposed to be—hospitable, and anxious to extend a warm welcome to their guests. A spacious but snug and well-warmed entrance-hall should express this. Usually it expresses the reverse. In town houses it is little more than a dark corridor in which the servant and the visitor find it difficult to pass each other, and where the latter is kept waiting while he is announced by the former, as though he were waiting at the Customs Office while his passport was being examined. Mr. Francis Hooper, in a clever set of plans, has shown how a very pleasant entrance-hall may be obtained in a town house of only sixteen feet frontage. The entrance from the porch does not allow the visitor to see the whole at once; the fireplace, with its snug side-seats, where he may wait comfortably on a cold day, coming gradually into view: and thus is added the charm of unexpectedness.

In the plan for a house of thirty feet frontage a pretty effect is obtained by a glimpse of the inner hall, which is several steps higher than the outer one. Differences of level afford much assistance in introducing an imaginative element in planning, and of this Mr. Norman Shaw has often availed himself. In No. 185, Queen's Gate, erected by him, the bedroom corridor forms a gallery overlooking the inner hall, which is covered by a small dome; and the staircase leads out of, yet is in a measure cut off from, the inner hall.* This, besides keeping the hall warmer, affords a

pleasing effect in the light streaming down the stairs and through the archway from the staircase window, which is partly or wholly hidden. It suggests so much that may be, and the pictures of the imagination are always fairer than the reality. If a hall should express welcome, a drawing-room should be the room of social culture. It is perfectly hopeless to make an evening party "go" if the drawing-room is square and the guests all sit round with their backs to the wall, and feeling miserably self-conscious. Architects may be more frequently responsible for the failure of domestic social entertainments than they are aware. A drawing-room should at least be L-shaped, so that one half cannot see what the other half is doing, which may altogether be conducive to a feeling of surprise. Or it should be broken by deep bays or recesses, whereby the company may be broken up into groups of like tastes: a bay for men to talk politics, and a secluded corner for any couple intent on domestic politics. Such drawing-rooms are to be found in many of Mr. Norman Shaw's houses, as at Hopedene, in Surrey. At Pierrepoint, in Surrey, another country house by the same architect, the plan is made more picturesque by placing the subordinate parts of the house at a slight inclination to the main portion. A similar deviation from rectangular setting-out gives interest to Folkton Manor House. It allows of a quaint hall, and the inclined wings of the building seem to focus the entrance, as well as to shelter it.

We should, however, be on our guard against the caricature of all these things, by crowding them into the plan of a small house, as in the case of the many dolls' houses which are springing up everywhere in the suburbs of our large towns. A musician writes a beautiful song, and in time the street pianos take it up. Nothing is safe from being vulgarised. Our practical man, before he leaves us, urges that all these ideas mean expense, and that an architect should consider his client's pocket. A bedizen and over-upholstered drawing-room may mean expense, but one of refined proportion needs only the expenditure of an architect's thought, and that, on the five per cent. principle, has no recognised value. But it is those who cannot appreciate anything which others admire who are found to urge objections against it.—W. H. BIDLAKE.

SHEFFIELD: SESSIONAL MEETING.

On the 16th ult., at a meeting of the Sheffield Society of Architects and Surveyors, the President, Mr. E. M. Gibbs [F.], in the chair, a Paper was read by Mr. H. W. Lockwood on "Symbolic Architecture." Urging that to be thoroughly successful a building should by its design tell the beholder for what purpose it was designed, Mr. Lockwood, taking some of the most recent and best known architectural works in the city, attempted to deduce from them evidence of symbolic intentions on the part of their designers. From the discussion which ensued, however, and in which the designers whose works were cited as illustrations took part, it transpired that the symbolism discovered in the buildings had had no existence in their minds.

LEEDS AND YORKSHIRE: SESSIONAL MEETING.

On the 22nd ult., at a meeting of the Leeds and Yorkshire Architectural Society, the President, Mr. G. Bertram Bulmer [F.], in the chair, a Paper was read by Mr. J. Lane, of York, on the subject of "English Cathedrals." Among the evidences, he said, during the present century which pointed to the rapid development of art, nothing was more decided than the revival of Gothic architecture as exemplified in the multitude of new churches and restorations of fabric of the older cathedrals in every part of the British Isles. Though, with a few isolated exceptions, time and the exigencies of civil war had removed contemporary specimens of domestic architecture, the cathedrals of England had defied the ravages of time, wars, revolutions, and so-called restorations; and remained as mementoes of

* See Professor Kerr's Paper, pp. 224-25.

the nation's early piety, and to show that abbot, prior, and monk of pre-Reformation days could design and erect edifices of surpassing grandeur and beauty, to furnish models for future designers. The unique octagon of Ely, the spire of Salisbury, the nave of Winchester, the west window of York, the five aisles of Chichester, the west front of Wells, Peterborough's painted ceiling, Lincoln's angel choir, Exeter's minstrel gallery, were instances of originality which justly claimed their admiration. The Gothic style lacked the colour decorations which added so much to the picturesque interiors of the classic styles, but the beauty of the carving was brought into prominence, and the vaulted roofs and clustered columns afforded outlines wanting in the St. Paul's style of interior.

Mr. Francis William Bedford [A.] has been appointed Hon. Secretary of this Society, in succession to the late Mr. Mettam.

GLASGOW.

The Architecture of the Italian Renaissance.

The fifth of the series of lectures by Mr. William J. Anderson [A.] was delivered on the 24th ult. in the Corporation Galleries, Glasgow. The special division treated of was "The Culmination of the Renaissance in Rome." This was distinguished from earlier phases by the suppression of elements of design foreign to classical taste, as well as by a greater facility in composition, richness of modelling, and artistic reserve. It certainly partook more of the nature of an antique revival or reproduction than in the earlier stages, but was amply justified by its success, if by nothing else. For there can be little doubt that much of what was produced during the first half of the sixteenth century, in architecture as well as in painting, was superior in many ways to anything that had been done before. Never were the arts more united in a common purpose, nor had they at any time abler exponents. In the painting of Raphael, Sodoma, Titian, and Michelangelo, the sculpture of Michelangelo, and the architecture of Baldassare Peruzzi, Antonio da Sangallo the younger, and Sanmichele of Verona, all art subsequent to that of Greece culminated; and the short interval embraced between the years 1506-1550 may be regarded on the whole as the most brilliant in art history. Bramante's architectural work led up to this central period of the Renaissance, but does not properly belong to it, and the lecturer believed that chiefly to Peruzzi's genius the change was due. To him without question could be ascribed the Grecian tendency, which, happily without archaeological correctness, was a distinguishing mark of the work of the period. In so far as it was a resurrection of the antique, the Renaissance was appropriately consummated in the Eternal City, heart of the ancient world; and naturally, for Rome had in these latter days recovered some shadow of its former prosperity. If it did not wield its empire over Europe as at one time, it became the centre of an influence which has moulded the art and architecture of the civilised world more than any other. In illustration of the Roman palazzi numerous views and details were shown, including the Farnese, Massimi, Stoppani, Spada, and the Villa Medici. Besides other ecclesiastical work, the church of St. Peter was considered in some detail, Bramante's dome, Raphael's and Peruzzi's designs, and plans, elevations, and views of the existing fabric being put upon the screen. This *magnum opus* of the Renaissance, belonging in part to the period, seems to have been restudied by each new architect on his appointment, who deviated more or less from Bramante's original intention. Michelangelo's Greek cross was a much more restricted scheme than either Bramante's or Peruzzi's, and eliminated many of their beauties, while in turn it was subjected to the unfortunate additions of the seventeenth century. In such ways did St. Peter's fail to attain surpassing excellence, and the most perfect examples of the style are of much smaller

extent, and for the most part domestic buildings. Of these, in Rome, the Villa Farnesina, Pal. Massimi, Ossoli, Sacchetti, and one in the Via Giulia are perhaps the purest in taste.

THE ROYAL ACADEMY OF ARTS.

The Advancement of Architecture.

The first of these lectures was delivered at the Royal Academy on Monday, the 29th ult., by Professor Aitchison, A.R.A. [F.]. By way of preface, the lecturer urged upon students the need of cherishing a conviction of the importance of their art to mankind, without which they would lack the impulse to give the time, energy, and devotion to its study that its merits demanded. By "devotion" he meant to express the frame of mind the student should bring to the study of architecture in the hopes of advancing it for the benefit of mankind—a devotion that must not look to profit, honour, or fame in its pursuit, and only for that meed of pleasure of which the poet sang—"There 'is a pleasure in poetic pains that poets only know."

The higher energies of mankind were now mainly devoted to the solution of the problems of nature, particularly of that grand problem of the ultimate atoms of which the universe was composed. The world owed a debt of gratitude to those men who pursued their profound studies with no further reward than the knowledge they gained. Yet such studies should not absorb the best energies of the day, to the neglect of that which should ennoble and delight mankind. Such ennobling pleasures the triumphs of architecture unquestionably afforded. Though the most beautiful buildings might not exceed in beauty the finest things in nature, they appealed more strongly to man, as being made by man for his delight. To see fine buildings in the midst of nature was like hearing one's native tongue in a foreign land. In the matter even of size, as Mr. Ruskin had pointed out, there was no sheer plane in nature that equalled the front of a large building—as witness the pinnacled plain near Analfi, resembling in the distance a mediæval town, where the biggest rock seemed smaller than a Gothic cathedral. Blind force acting on dead matter ages beyond count could never excite the same admiration as that due to high intelligence. Hints for forms and arrangements might be culled by genius from nature's works, but experience alone could show that such hints when worked up produced the desired effect. From nature's works the rough-hewn sources of emotion were obtained; while from buildings could be learned the devices for producing the same emotions in less gigantic works. In architecture there was a recurrence, a symmetry, a rhythm, an ordered alternation of light and shade, of flatness and projection, and a delicate proportioning that produced in one a calm feeling of delight; there were, too, the repeated alternations of contiguous light and shade that excited the eye, contrasted with smooth surfaces that gave it rest, and in the occurrence of varied and contrasted forms that made the æsthetic part of architecture peculiarly attractive—producing a vague and indefinite delight, a feeling akin to that experienced in listening to exquisite music without words.

Architecture, again, told of a nation's desire to perpetuate by monuments its feelings of adoration, its admiration for the glory it had achieved, the grandeur it had attained—not only keeping alive the memory of dumb nations, but affording a measure of their wealth, power, and greatness, and the most concise compendium of the culture they had attained. Architectural remains should be as clearly indicative of the capacities of a nation as the shape of an extinct creature to an anatomist from the fragments of its bones. After touching upon various other characteristics peculiar to architecture, the lecturer quoted illustrations from Dante, Chaucer, and Milton, and dilated upon the

influence of the art upon the poet, the painter, and the sculptor in all ages. Was not such an art, therefore, worthy the devotion and striving of architects, the aspirations and efforts of students, to put it once again into the way of improvement and progress? Honour or glory they could not expect to achieve nowadays; it might be, however, that their art would yet be restored to the place it had formerly occupied in the estimation of the nations, and future architects become as famous as Ictinus or Callicrates, Brunellesco or Bramante, Palladio or Wren. Yet, truly, the world had received as much instruction and delight from the work of nameless Roman, Gothic, Saracen, and Renaissance architects as from those who stood in the temple of fame.

The fine arts were necessarily progressive; but it could not be claimed for architecture in the present age that it had organically developed. In the very early Renaissance days it was thought that perfection had been found in ancient Roman architecture and in the precepts of Vitruvius; in consequence, architecture had then ceased to be a progressive structural art. Though the model had been changed, this Renaissance fallacy had not been shaken off.

Could architecture be got into a progressive state again? And how? Archaeologists knew the slow evolution, extending over many centuries, of the different styles; yet critics of the present day expected a new style to be created, as it were, to order. It must be admitted that as yet there was no architecture in Christendom that, in the eyes of the student, could be called good, true, and distinctive of the present century. In bygone days men engaged in rapidly progressive fine arts treated with contempt the work they had surpassed, as men of science did exploded theories; but such was the humility of the modern architect that his talents were often spent in restoring old buildings, or in erecting imitations of the past. To get a popular opinion of the absence of any distinctive style of the day, tell any one that no past style should be used, and he would ask with astonishment, what could be done if it were not Classic, Gothic, or Renaissance. The architect, in too many cases, was treated like a burlesque actor, whose business it was to parody the expressions of former national character, and not to give expression to that of his own. Archaeology was a charming science, of great interest to every one, and of the highest importance to the historian; but it was not only not architecture, but when used as a substitute was fatal to it. The ideal of the archaeologist and the ideal of the architect were as the poles asunder. Progress, the watchword of architecture, with the archaeologist was the unpardonable sin. The architect's canon was that every part of a building should be good in itself, and help to produce the proper effect. The archaeologist's canon was to have precedent—no matter how the architect of earlier days had bungled or had spoiled his building, those blunders had been made ages ago; and the archaeologist was satisfied, perhaps delighted, if they were reproduced. All the architectures now called styles could never have come into being if each nation had determined that Greek architecture was perfection, and no improvements in arrangement, construction, or æsthetics could be made.

The question to be considered was how the genius, capacity, skill, knowledge, and taste of the present day could be mirrored in their architecture. They must first make up their minds as to what they wanted. Classing their needs as material and intellectual, the lecturer dealt with the external features of a building with reference to their utilitarian purposes and æsthetic effect, dwelling especially upon the great possibilities and the scope which existed for originality in the materials which science had prepared ready to their hand in iron and steel. With such materials the mind almost shrank from contemplating the possible sublimity of buildings designed for the nation by the highest talent and for the purpose of exciting the highest

emotions. Picture to oneself their colossal size, their novelty and beauty of shape, their perfection of composition, and the exquisiteness of their detail, glowing, too, with the colours of enamel, and gloriously adorned with sculpture and painting!

In conclusion, the lecturer affirmed his confidence in the rising architects of the day, if they were not led away by false teaching, or demoralised by the desire of becoming rich. They had in one respect distinguished themselves above the students of all other professions by their thirst after knowledge, for they had not only taxed themselves to get it, but organised the only complete architectural school* in the kingdom. As far as they knew how, they had used every exertion to acquire the deep and varied knowledge which was requisite for the most exacting profession that existed.

Dante had arisen, in response, as it were, to the yearnings of thirteenth-century Italy after a language in which to enshrine the stirring thoughts and actions of the time. If architects and students still remained as eager, energetic, and persevering as they now were, that advent might be paralleled in the near future by the appearance of a genius who was destined to carry architecture on its new path, who would found a school which would give to the world a succession of buildings of a vastness, an impressiveness, an exquisiteness, that would cast into shade and insignificance all the architectural triumphs of the past.

LEGAL.

The Metropolitan Building Acts.

The case of *Wallen v. Lister*, in which a considered judgment was given by a Divisional Court on the 20th ult., decides a case of great importance to builders. In September 1892 Lister was erecting a building in St. Pancras, when Wallen, the district surveyor, served on him a notice under section 45 of the Metropolitan Building Act 1855. Lister made default, and was summoned and ordered to obey the notice; but before the order was made he had completed and left the building. A summons was then taken out for penalties for non-compliance, but the case was dismissed by the magistrate and, on appeal, by the Divisional Court, on the ground that section 45 did not authorise the service of notices or requisitions on builders who were not actually at work, and that consequently the original notice and the magistrate's order for compliance with it were given and made without jurisdiction.

In *Nixey v. The London County Council* the Court had to determine the effect of the provisions in the London Council General Powers Act 1890 as to the building-line, on those under the Metropolis Management Act 1862. A builder had a corner plot in Fulham, which had been laid out for building before the passing of the Act of 1890; and when he built on it the architect of the County Council certified a building-line which made his building illegal. On appeal to the appellate tribunal under the Act of 1890, the decision of the architect was confirmed as to the line, but the tribunal said that the case was within the exceptions to section 33 of that Act as to corner houses. The Council then contended for, and the Court (Mr. Justice Day and Mr. Justice Lawrence) adopted, the view that section 33 did not affect the Act of 1862 (ss. 74, 75), and that the appeal to the tribunal had been under section 28, and not under section 33, of the Act of 1890. It had been generally believed that the passing of section 33 was based on an admission that the prior Acts did not effectively deal with buildings abutting on two or more streets. Assuming the decision is correct, it must be remembered that the building owner is entitled under the prior enactments to compensation when he has to set his house back.

* The Professor obviously refers to the Architectural Association (London).

